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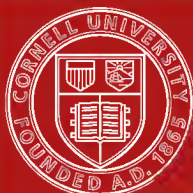
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ENGLISH
PRONUNCIATION and ARTICULATION.

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THE ELEMENTS OF
ENGLISH
PRONUNCIATION
AND
ARTICULATION

WITH
DIAGRAMS, TABLES AND EXERCISES

FOR THE USE OF TEACHERS AND STUDENTS OF
SPEAKING AND SINGING

BY
SAMUEL AND ALICE HASLUCK

(Directors of the Polytechnic School of Elocution)

PRICE TWO SHILLINGS

London :

^{*} PUBLISHED AT THE
POLYTECHNIC SCHOOL OF ELOCUTION
REGENT STREET, W.

AND BY
SIMPKIN, MARSHALL, HAMILTON, KENT & CO., LIMITED
STATIONERS' HALL COURT, E.C.

Key to the Notation of Fifty Speech Sounds.

Dealt with in the Tables and Exercises.

THE TWENTY-FIVE VOWELS (including the vowel glides).

THE TWENTY-FIVE CONSONANTS (including the compounds **ch** and **j**).

1	Simple Vowels. *	{ ē as in mete	1	Labials.	{ p as in pea
2		{ ī „ mill	2		{ b „ bee
3		{ ā „ mate	3		{ m † „ me
4		{ ē „ met	4		{ w „ witch
5		{ ä „ man	5		{ wh „ which
6		{ er „ work	6	Dento-Labials	{ f „ fear
7		{ ū „ duck	7		{ v „ veer
8		{ ä „ mar	8	Lingua-Palatals.	{ th „ theme
9		{ à „ mask	9		{ dh „ the
10		{ au „ baulk	10		{ t „ teem
11		{ ö „ mop	11		{ d „ deem
12		{ ō „ mope	12		{ n † „ near
13		{ ōō „ boot	13		{ ch † „ cheer
14		{ öö „ book	14		{ j † „ jeer
15	Diphthongs.	{ ī „ mile	15		{ l „ lean
16		{ oy „ boy	16		{ s „ seal
17		{ ou „ bound	17		{ z „ zeal
18		{ ū „ duke	18		{ r „ reed
19	Murmur Diphthongs.	{ ear „ here	19	Gutturals	{ sh „ leash
20		{ air „ hare	20		{ zh „ leisure
21		{ oar „ door	21		{ y „ ye
22		{ oor „ poor	22		{ k „ leak
23	Murmur Triphthongs.	{ ire „ hire	23		{ g „ league
24		{ our „ flour	24		{ ng † „ ring
25		{ ure „ pure	25		{ h „ he

* Two Vowels marked by a connecting brace, thus { ē ī are (phonetically) the “long” and “short” variants of the same sound. (No relationship, in sound or production, exists between the letters ā, ä; ē, ě; ī, ĭ; ō, Ȯ; or ū, ũ.)

Consonants marked by a connecting brace have the same articulation, being the co-relative “breath” and “vocal” sounds.

† m, n, and ng, are the “nasal” variants of b, d, and g.

‡ ch = t + sh; j = d + zh.

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PREFACE.

DISTINCT UTTERANCE, combined with correct pronunciation, forms one of the chief factors of a successful speaker ; and the utility of a good style of enunciation is universal, whether speech be employed for artistic, for social, or for commercial purposes.

“THE ELEMENTS OF ENGLISH PRONUNCIATION AND ARTICULATION” contains complete Tables of Speech Sounds to be used as exercises for the development of a perfect enunciation. Explanatory notes and Diagrams are added to render the subject-matter comprehensible to the general student.

The advantages claimed for the Tabular Exercises are as follows :—

(1) The whole range of speech sounds is covered within the shortest limits of space, and placed before the student in the most tangible and comprehensive form.

(2) The practice of systematically arranged Tables — in place of literary compositions — concentrates the attention and efforts of the student directly and solely upon work of articulation.

(3) The Tables supply the maximum of work in articulation in the minimum quantity of matter, thus economising the expenditure of time.

(4) The technical rotation in which the Tables are arranged—beginning with the Labials and finishing with the Gutturals—enables the student to develop the mastery over his organs of articulation in the most convenient order.

(5) The setting of the words in columns and cross-lines facilitates the reference to any particular section of speech sounds, so that, in cases where the faults of a student

are confined to special classes of words, his practice may be restricted to the specific sounds that it is needful for him to master.

The book will, it is hoped, be found practically useful for purposes of general education ; but more especially to public speakers and singers, to foreigners studying English, and for the cure of individual peculiarities and impediments of speech.

SAMUEL L. HASLUCK.
ALICE HASLUCK.

THE POLYTECHNIC SCHOOL OF ELOCUTION,
LONDON, W.

October, 1898.

ENGLISH PRONUNCIATION AND ARTICULATION.

SECTION I.

INTRODUCTORY.

Servant. Can you read anything you see ?

Romeo. Ay, if I know the letters, and the language.

Servant. You say honestly.

—*Romeo and Juliet*, Act. 1, Scene 2.

The study of English pronunciation is rendered extremely difficult by reason of the non-conformity of Orthography, or correct spelling, and Orthophony, or correct articulation. The English alphabet with its twenty-six letters is in itself inadequate for the purpose of representing phonetically the elementary speech sounds, of which there are no less than fifty. One letter, or one combination of letters is frequently used to represent many varieties of sound, and this confusion is increased by the fact that one sound is sometimes represented by a variety of spellings. For instance in the words “fate, fat, far, fast, care, fall, what, many, and earth,” the vowel *a* represents nine distinct pronunciations ;

in the following couplet the letters *ough* receive seven different sounds :—

“ Though the tough cough and hiccough plough
me through,

O'er life's dark lough my course I still pursue.”

On the other hand, the sound of *ōō* is represented by some thirteen varieties of spelling in the following words :—“ too, to, two, rude, rue, rheum, rhubarb, recruit, crew, soup, move, canoe, and manœuvre.” The ambiguity of orthography, as a guide to pronunciation, is further increased by the frequent use of letters in the spelling which, according to the authorities on pronunciation, as represented in the modern Pronouncing Dictionaries, are not to be sounded at all. As a few of the more familiar instances of “silent” letters the following words may be quoted :—*h* silent in “heir, hour, honour, and honest ;” *t* silent in “Christmas, chestnut, ostler, mistletoe, mortgage,” also silent in “often, listen, soften” (but not in “softly”) ; *d* silent in “Wednesday, handkerchief,” *l* silent in “almond.” The question of Syllabication and Accentuation is one in which so much variety of usage exists, that the formulation of any complete set of rules is practically impossible. And to complete the bewildering chaos in which orthography and orthophony dwell, it must be added that the currency of pronunciation is undergoing imperceptible changes from day to day, and from year to year, so that the “accepted,” or “received,” or “established” pronunciation of the present day must inevitably become more or less modified by each succeeding generation of speakers, even as our modern speech has changed, in its grammar, its spelling, and its pronunciation, from the English of ages passed away. In our pronunciation, as in other national habits and customs, “*Tempora mutantur, et nos mutamur in illis*”—(the times change and we change with them).

The Criterion of Correct Pronunciation.

It is occasionally difficult, and sometimes impossible, to decide what constitutes "the right" or "a wrong" pronunciation of a given word; and these doubts occur not only in respect to delicate shadings of sound, wherein the minute analyses of phonologists may differ, but in broad and obvious distinctions of enunciation even in the simplest of words. The Pronouncing Dictionaries themselves are often at variance, and it is doubtful whether the widest researches in orthoepy will be completely successful in the attempt to capture the fleeting echoes of spoken language and to subjugate them, in their collective entirety, to phonographic registration. The evolution of speech with its manifold developments and decadences, the gradual interchange and coalition of localisms and dialects, the variable dictates of personal taste and prejudice, from which, perhaps, no class of society is entirely free—these natural conditions under which speech sounds have grown, render it manifestly impossible for any universally acceptable standard of pronunciation to be set up and permanently maintained. The latest Pronouncing Dictionaries must, however, be recognised as the highest court of appeal and arbitration in all cases of divided or doubtful usage in pronunciation, and any modern English Dictionary of repute will be found a sufficiently reliable authority for all general purposes of speech. Although it is true that the dictionary makers disagree upon many points of pronunciation, these erudite and super-subtle distinctions need not be very seriously regarded.

In the following pages an attempt is made to set forth, in a concise and systematic form, Tables and Lists representing all the current speech sounds that are to be found in English words, with a brief explanation of each elementary speech sound, illustrated by diagrams showing the organic

formations, and with exercises for the full developement of every vowel and consonant singly and in combination.

Development of Speech Sounds.

In commencing voice cultivation the most usual method of procedure is to begin by exercising the voice on the best and easiest vowel *ä*, and the most euphonious consonant *l*, practising chiefly on *ah* and *lah*. The less singable, and, consequently, more difficult vowels are, as a rule, comparatively neglected, and the more intractable consonants often left entirely out of consideration. The result is that many singers seem unable to sing anything but *ah* and *lah*, and either the intelligible enunciation of the words is not attempted at all, or else distinct utterance is attained by an inartistic sacrifice of vocality. For the development of the speaking voice, and for the development of enunciation for singers, I sometimes find it expedient, and convenient, to reverse the usual order and to commence with the "mutes," then the "hisses" and "buzzes," and then the "liquids," all in connection with a *short* vowel. The obvious advantages of this are as follows: Complete distinctness of enunciation, which depends chiefly upon the articulation of the consonants, is more fully assured; the power of articulation is developed apart from and independently of any sustained effort of the voice itself; the exercise of the various parts of the vocal apparatus above the larynx in conjunction with the breath—but without any strain on the vocal cords—afterwards facilitates the perfect attack and release of the vowel sounds in sustained phonation. Another practical advantage, to many students, is that the exercises on the consonants—without long vowels—while tending to the rapid development of power in articulation, do not involve raising the voice in loud declamation.

Pronunciation of the Speech Sounds.

To acquire a perfect enunciation of the twenty-five vowel sounds the student should (under the supervision of some person who is competent to distinguish the slightest error of pronunciation) begin by working through Table No. I. (p. 24), and practise the set of exercises given on pp. 29 to 34. It is necessary for the teacher, or critical friend, to listen attentively to the pronunciation and to note down as accurately as possible which of the vowels are defective, and particularly to note what are the defective substitutes employed. The teacher should then point out and explain the faults by giving a clear oral demonstration of the correct sound and also of the mispronunciation which the student is addicted to. When the student's ear and vocal organs are sufficiently trained, by practice and *vivâ voce* examples, to distinguish and to produce, with sufficient precision, the full set of elementary vowel sounds represented in Table I, Table No. II. (p. 25), containing the twenty-five consonant sounds, should be worked through in a similar manner. The further study of pronunciation may then be carried on in connection with the more extended tables on pp. 26 to 55, giving special time and attention to those sounds which appear, in the case of the student, to be difficult or defective.

Without the aid of oral illustration it is extremely difficult to explain clearly what constitutes the "correct" pronunciation of vowels. The organic formation of the vowels is so much more variable and so much less definite than is the case with the consonants that written descriptions, however minutely and accurately they may be set down, can be of little service to a student whose pronunciation is defective. Defective pronunciation may be due to either of the following causes, or to any of them

in combination : uncertainty of hearing, tone deafness or other organic defect, which may be either permanent or curable ; defective education ; provincialism, cockneyism, foreignism, etc. ; carelessness, affectation or pedantry ; or casual circumstances which it may be difficult to trace. From whatever causes mispronunciations may arise, the speaker himself almost invariably fails to perceive the discrepancies between the sounds he *utters* and the sounds he *intends*, in the same way that mistakes in grammar or spelling are generally made—unconsciously. Voice and ear form the only practical agency by which a speaker can identify the minute distinctions of sound which separate right and wrong formations of vowels ; only through the ear, and with the living voice, can effectual instruction in pronunciation be imparted.

In studying and practising the Tables and Exercises the student should obtain the assistance of the best speakers and most reliable critics of pronunciation available. He should strive to acquire a pronunciation that is perfect in its precision, and, at the same time, free from any trace of stiffness or apparent effort ; clear and unmistakable without being in the least stilted or pedantic, and easy and fluent without being “ slipshod ” or careless. Do not blindly follow the style of pronunciation adopted by any one individual speaker, however celebrated, or by any small “ set ” or circle of society, as that will probably develop a “ mannerism ” of speech open to serious objection. Study the varied pronunciations of all speakers, trying to identify their different qualities, selecting only what is unmistakably good, and avoiding what is open to objection. Any strange or apparently unusual pronunciation that may be noticed in a speaker of education or public repute should be carefully noted, and verified by reference to a good dictionary before being accepted.

Defective Pronunciation of Vowels.

Special exercises are given on pp. 39 to 43 bringing into contrast for practice a few of the vowels which are (in London) most subject to confusion, such as *ā* and *ī* in "day" and "die"; *ō* and *ōū* in "no" and "now," *ōō* and *ū* in "loo" and "lieu," *aw* and *oar* in "saw" and "sore," and *ā* in "pass" as distinct from *pāss* and *päss*. These will be found useful in many cases, and other exercises on the same principle may be easily constructed to bring into contrast any two sounds which individual students may happen to confuse.

But among provincial, foreign and illiterate speakers it is commonly found that not merely one or two vowels are mispronounced, but an entire series of speech sounds is thrown into disorder. In some mispronunciations it appears as if the sounds were simply transposed, one vowel being substituted for another, the other for a third, and so on. This apparent interchange of sounds is, however, to some extent illusory. For instance, it often seems to an untrained English ear that a German with an imperfect mastery over our language will pronounce *w* as if it were a *v*, and *v* as if it were *w*. Thus it seems that "wife" is called *vife*, and "vice" *wice*, "wine" *vine*, and "vine" *wine*. As a matter of fact, the German speaker gives only one pronunciation for the two letters, *i.e.*, the German sound represented in their written language by *w*. (The pronunciation of the German *w* lies approximately half-way between our *w* and *v*; it may be described as a *w* without rounding the lips, or a *v* without biting the lower lip). But, curiously, when the German speaker tries to say "wife," the English listener feeling strongly conscious that the pronunciation is not right for *w*, concludes, erroneously, that he has heard *vi/c*; and conversely in the case of "vice," the Englishman thinks he hears *wice*.

In the case of some of the illiterate classes of Englishmen, and especially in "cockney" speakers of the Sam Weller type, the interchange of *v* and *w* takes place in reality; in the manner immortalised by Dickens.*

In "Cockney" pronunciation of the "coster" type the tendency is to transfer the sounds from one vowel to another. Thus the *ā* in "day" is unconsciously converted into a sound resembling the *ī* in "die," and when the word "die" is intended it comes out more like *doy*; *ä* in "father" is made to resemble *au* (*fauther* sometimes *fauver*); the *au* in "jaw" is diphthongised into *oar* (*jore* or *jō-er*); *ō* in "no" is sounded like *ou* (*now*), and the *ou* in "now" verges towards an impure form of *ä* (approximately *nah* or *nar*).

Another example of the tendency to interchange vowels is afforded by the Lancashire dialect, in which many speakers—even when otherwise fairly correct—will transpose the sounds of *ö* and *ū* in such words as "butcher" and "butter" (phonetically *bööch-er* and *büt-er*). The typical Lancastrian pronounces "butcher" as *büch-er*, and "butter" as *bööter*. Similarly he calls "cushion" *cüşh-un* when it should be *cöösh-un* and "blood" *blööd*, which should be *blüd*; "sugar" (phonetically *shooger*) and "bud" (phonetically *büđ*), he calls respectively *shüg-er* and *bööđ*; he calls a collar stud a *stööd*, and conversely states that Mrs. Hemans' "boy" *stüđ* on the burning deck.

The peculiarities of speech cited above are so striking to the ear of a critical listener, that it would seem that to

* "What's your name, sir?" inquired the judge.

"Sam Weller, my lord," replied that gentleman.

"Do you spell it with a 'V' or a 'W'?" inquired the judge.

"That depends upon the taste and fancy of the speller, my lord," replied Sam; "I never had occasion to spell it more than once or twice in my life, but I spell it with a 'V'."

Here a voice in the gallery exclaimed aloud, "Quite right too, Samivel, quite right. Put it down a *wee*, my lord, put it down a *wee*."

Pickwick Papers, vol. II., chap. VI.

mention such faults to a speaker is quite sufficient to enable him to avoid the errors at once ; but, strange as it may appear, the discrepancies of sound cannot, in general, be made clear to the defective speaker without oral demonstration, and, even then, the right enunciation can rarely be acquired without a great deal of practice and repeated personal corrections.

To specify the varieties of mispronunciation to which the vowels are subject throughout the English speaking world, or even in London alone, would be a colossal task, far exceeding the limits of a small treatise such as the present volume ; nor would such an accumulation of phonological material be of any particular interest or utility to the generality of students. Local peculiarities of utterance must always exist, and although elocution classes, board schools, and the modern facilities for travel and intercommunication have already done much to modify the strongly marked provincialisms in English communities, the establishment of a universal method of pronunciation seems to be as remote as the Greek calends. Indeed the effect of the intermingling of counties, countries and continents in the ever-circulating masses of the greater British community tends, in some respects, to add minute complexities to the "babel of tongues," rather than to crystalise any fixed national type of English pronunciation. But doubtless the differentiation of dialects will continue to subside as, with the continual breaking down of old barriers of clime and race, class and creed, the general levelling of pronunciation tends towards the advent of one universal language.

Mote, mar, mǎn, mask, môte, mēt; mīle, mīlk; mōpe, mōp; bōōt, book; dūke, dück.

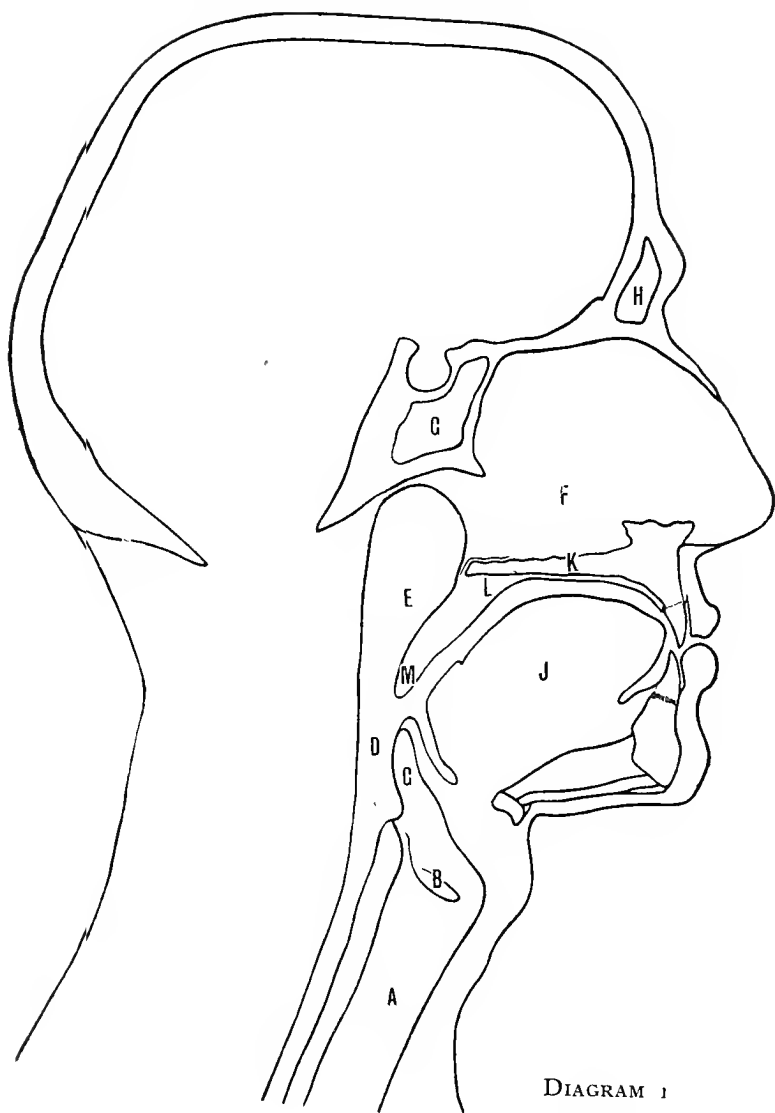


DIAGRAM 1

SECTION II.

DIAGRAMS OF THE ORGANS OF SPEECH.

DIAGRAM I.—Section of the Head and Throat showing
the positions of the Principal Organs of Speech.

Explanation :

A—Upper portion of the Windpipe.

B—The place of the Glottis (vocal cords) in the Larynx.

C—The Epiglottis, or Lid of the Larynx.

D—The Lower Pharynx.

E—The Upper (or nasal) Pharynx.

F—The Nasal Cavities (Meatuses).

G—Bone Cavity (Sphenoidal Sinus)	}	These act as Resonators to the Voice.
H—Bone Cavity (Frontal Sinus)		

J—The Tongue.

K—The Hard Palate.

L—The Soft Palate.

M—The Uvula.



DIAGRAM 2.—The lips compressed in pronouncing the labial consonants **p**, **b**, and **m**.

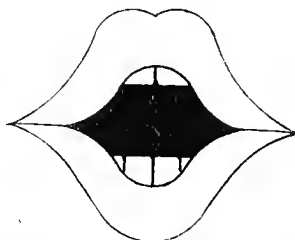


DIAGRAM 3.—The lips projected in pronouncing the “rounded” vowels **au**, **ō**, and **ōō**, and the labial consonants **w** and **wh**.

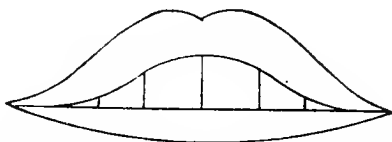


DIAGRAM 4.—The edge of the lower lip between the teeth in pronouncing the dento-labial consonants **f** and **v**.

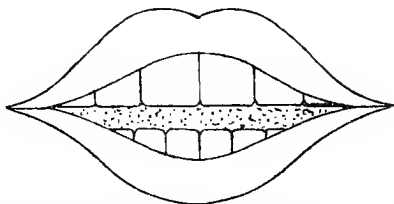


DIAGRAM 5.—The edge of the tongue between the teeth in pronouncing the lingua-dental consonants **th** and **dh**.

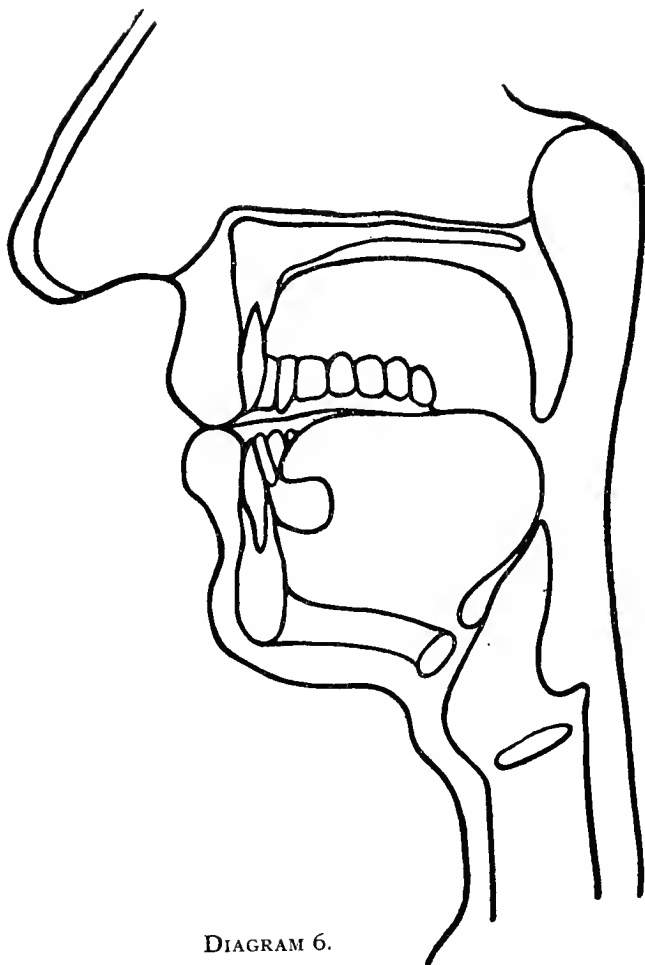


DIAGRAM 6.

Section of the mouth in repose during quiet breathing through the nose.

Explanation.

The soft palate hangs down allowing the free passage of breath through the upper pharynx and the nasal cavities..

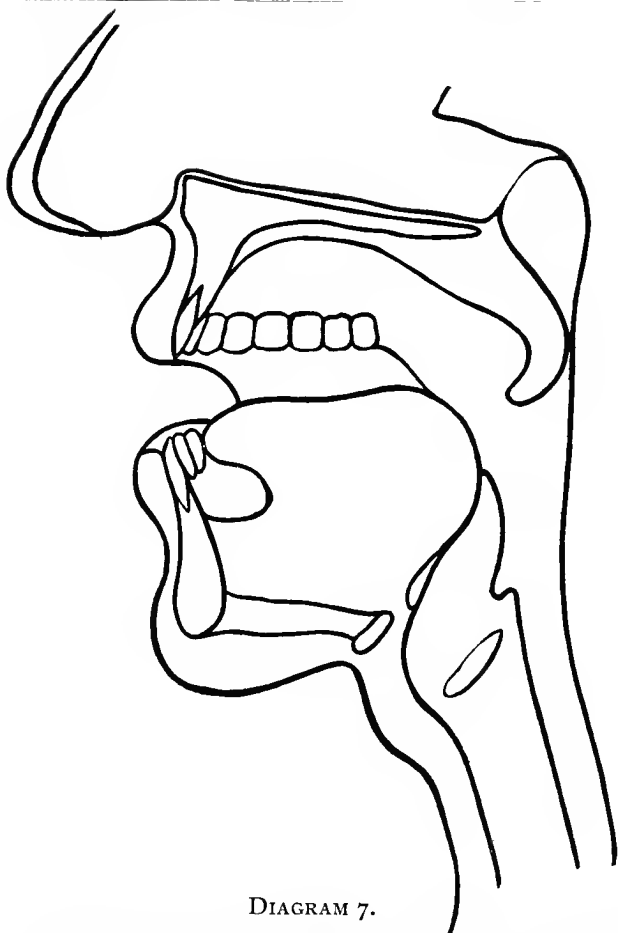


DIAGRAM 7.

Section of the mouth showing the position of the organs in pronouncing the "neutral" vowel *er*, as in the word *err*.

Explanation :

The soft palate, resting against the wall of the pharynx, shut off the nasal passages from the throat, and the vocalised breath passes through the mouth.

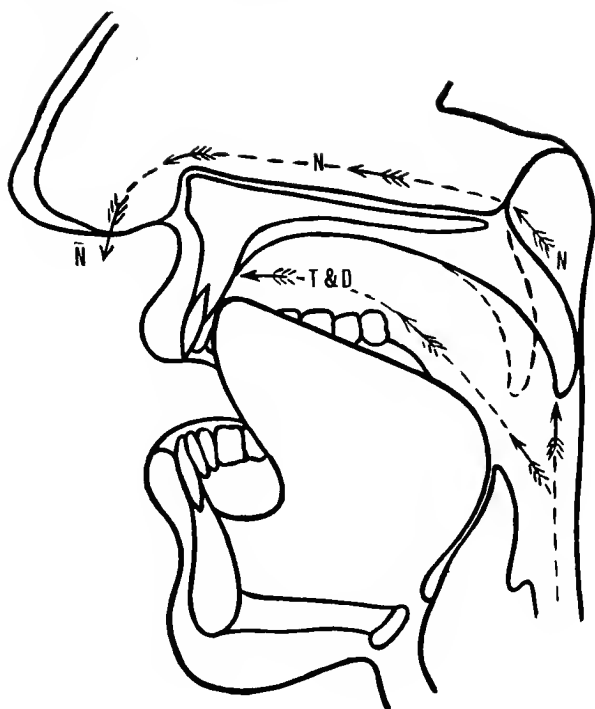


DIAGRAM 8.

Section of the mouth showing the position of the organs in pronouncing t, d, n, and l.

Explanation.

In t and d the soft palate, shutting off the nasal cavity, prevents the emission of breath ; in n the soft palate hangs down allowing the voice to pass through the nose. In l the nasal passage is shut off by the soft palate, but the sides of the tongue are free, allowing the voice to pass through the mouth.

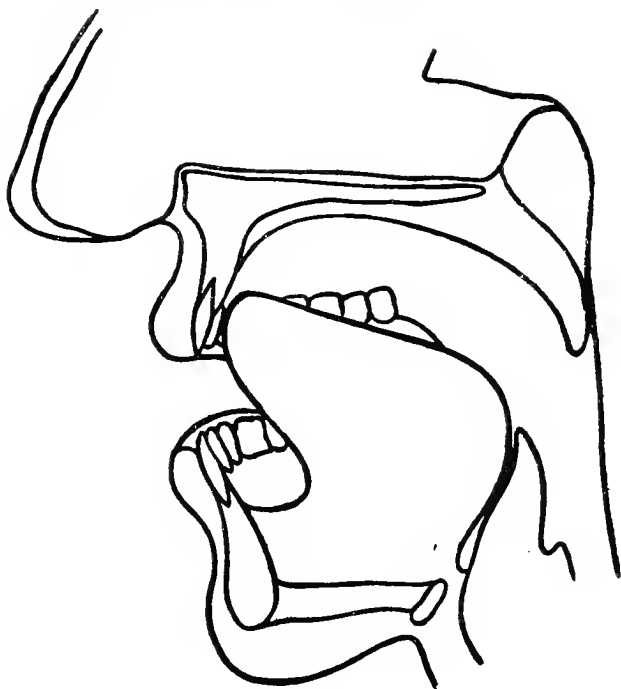


DIAGRAM 9.

Section of the mouth showing the position of the organs in pronouncing s, z, sh, zh, and r,

Explanation :

In the sibilants, s, z, sh, and zh, the tongue, almost touching the hard palate, leaves a small chink through which the breath is forcibly expelled. The friction of the breath produces a hiss in the s and sh; in z and zh the "hiss" is converted into a "buzz" by the vocalisation of the breath in the larynx. In r the top of the tongue is loose; the stream of breath causes it to vibrate and this produces the "trill."

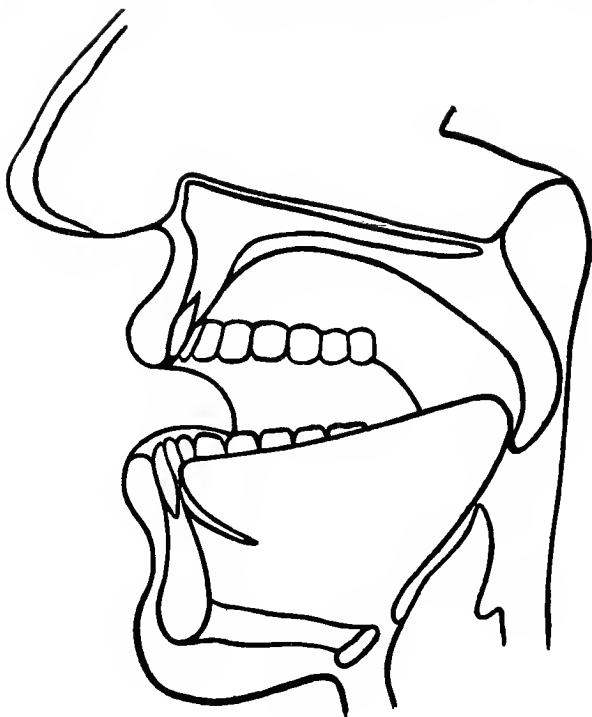


DIAGRAM 10.

Section of the mouth showing the position of the organs in **k** and **g**.

Explanation :

The back of the tongue, arching up, is pressing the soft palate towards the back of the pharynx, preventing the passage of breath through either mouth or nose.

In **ng** the position is the same as for **k** and **g** except that the palate is *not* pressed against the pharyngeal wall, and the voice passes through the nose.

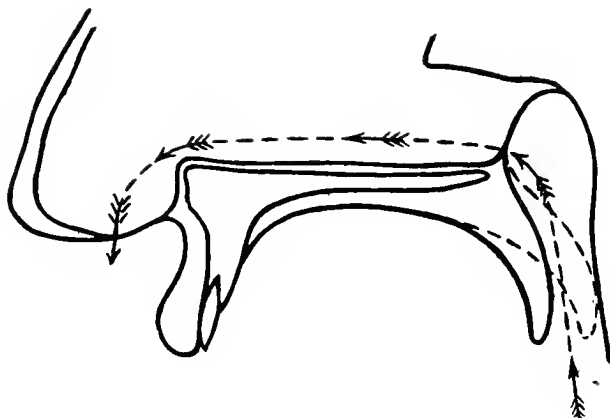


DIAGRAM II.

Section showing the position of the soft palate in the “nasals” m, n, and ng.

Explanation :

The soft palate hanging down allows the voice to pass through the nasal cavities. In *all other* speech sounds the palate should completely shut off the naso-pharynx from the throat as indicated by the dotted outline. Nasality is caused through the imperfect action of the palate in this respect.

SECTION III.

CLASSIFICATION OF SPEECH SOUNDS.

The Written Vowels of the English language are generally understood to be “a, e, i, o, u, and sometimes w and y.” That this list of seven letters falls far short of the actual number of vowel sounds may be seen at once by reading through the following brief review of the manifold pronunciations of the seven written vowels in a few common words :—

The written “A” has *nine* different sounds in the words “fate, fat, far, fast, care, fall, what, many, and earth” (phonetically fāt, făt, fā, fäst, kair, faul, whöt, mēn-ī, ērth).

“E” has *six* sounds in “eat, met, eight, ere, been, and were” (phonetically ēt, mēt, āt, air, bīn, wer).

“I” has *four* sounds in “bite, bit, pique, and thirst” (phonetically bīte, bīt, pēk, therst).

“O” has *seven* sounds in “note, not, do, wolf, cough, son, and work” (phonetically nôt, nöt, dōō, wöölſ, kauf, sūn, werk).

“U” has *six* sounds in “cute, cut, rude, bull, bury, and burn” (phonetically kūt, küt, rōōd, bööl, bēry, bern).

“W” has *two* sounds in “dew and crew” (phonetically dū, krōō.)

“Y” has *three* sounds in “fly, nymph, and myrrh” (phonetically flī, nīmſ, mer).

The indefinite and misleading character of the orthography in the words quoted will sufficiently indicate the desirability of a more systematic notation of the pronuncia-

tion in order that the different vowel *sounds* may be duly identified and classified for the purposes of study and practice.

Phonetic Classification and Notation of Vowels.

The letters *a, e, i, o, u* are sometimes crudely classified into two sets of "long" and "short" vowels, as illustrated in the words *māte, māt, mēat, mēt, bīte, bīt, nōte, nōt, cūte, cūt*. But, owing partly to the orthoepical changes which have taken place since the introduction of the letters into the orthography of the language, the long and short sounds just indicated are not in any case phonetically related to each other as the notation would seem to imply. According to the investigations of modern orthoepists, the "short variant" of *ā* is *ĕ*, that of *ē* is *ĭ*; the long vowel *ō* and the diphthongs *ī* and *ū* have, strictly speaking, no corresponding short sounds in the language; *ö* is technically understood to be the variant of the long vowel *au*, and the *ũ* is, approximately, the short sound of the "neutral" vowel *er*, while the short vowel *ă* has no direct phonetic relationship to any of the long vowels. These deficiencies and confusions in the primitive notation of vowels here referred to render it necessary to adopt a more systematic and comprehensive tabulation, in order to lay before students of pronunciation the phonetic values of speech sounds with sufficient clearness and completeness. As to the exact number and precise relationships of the sounds that may be considered "correct" or "admissible" in English pronunciation no absolute conclusion seems possible. To the more advanced phonologists is revealed an endless array of delicate distinctions and minute classifications, which to a beginner must appear so indefinite as to create utter bewilderment and confusion. Moreover, in the phonetic analysis of speech sounds there

must ever exist, even amongst the most scientific investigations, diversity of individual impression, more or less marked, due to varying conditions as regards nationality, residence, differences of voice and ear, and limitations in the field of investigation. In the classification adopted in the present work the aim has been to include all the main vowel distinctions necessary for the cultivation of a clear and complete enunciation of plain English to the satisfaction of English audiences, and to exclude any such subtle and minute differentiations of sound as might be considered either imcomprehensible or superfluous.

The Written Consonants in English are twenty-one in number, this includes **y** and **w**. It will be seen from the following survey that, with the exception of **B**, **H**, **K**, **L**, **M**, **P**, **V**, **W**, and **Y**, each of the consonant letters has two or more distinct pronunciations.

“**C**” has four different sounds in the words “cite, coat, gracious, and discern” (phonetically **sīt**, **kôt**, **grāshus**, **dīzzern**).

“**D**” has two sounds in “eased and leased” (phonetically **ēzd**, **ēst**).

“**F**” has two sounds in “off and of” (phonetically **ōf**, **ōv**).

“**G**” has two sounds in “get, gem, and rouge” (phonetically **gēt**, **jēm**, **rōōzgh**).

“**J**” has two sounds in “jar and Hallelujah” (phonetically **jā**, **hālélūyā**).

“**N**” has two sounds in “tent and tank” (phonetically **tēnt**, **tāngk**).

“**Q**” has two sounds in “conquest and coquette” (phonetically **kōngkwēst**, **kōkēt**).

“**R**” has two sounds in “read and hear” (“trilled” as an initial, when it is a consonant proper; “smooth” as a final, when it forms part of a vowel glide).

“**S**” has four sounds in “hiss, his, sure, and leisure” (phonetically **hīs**, **hīz**, **shūre**, **lēzher**).

“**T**” has three sounds in “tale, nature, and partial” (phonetically **tāl**, **nācher**, **pāshāl**).

"X" has three sounds in "expect, exist, and xanthic" (phonetically *ěkspěkt*, *ěgzist*, *zǎnthik*).

"Z" has two sounds in "seize and seizure" (phonetically *sěz*, *sězher*).

Orthographic letters without Orthoepic values.

Consonants essential for the correct spelling of words are frequently silent in the correct pronunciation, *e.g.* :—

B	is silent in "climb, debt, subtle."
C	„ "czar, victuals, indict, muscle."
Ch	„ "drachm, schism, yacht."
D	„ "Wednesday, handkerchief."
G	„ "sign, gnat."
Gh	„ "high, weigh, taught, height."
H	„ "heir, hour, honour, honest, ghost, rhyme, myrrh, oh."
K	„ "knack, knell, knit, know."
L	„ "calm, almond, walk, half, could."
M	„ "mnemonics."
N	„ "condemn, solemn, hymn, kiln."
P	„ "psalm, pshaw, receipt, corps, pneumatic."
Ph	„ "phthisis."
S	„ "viscount, island, puisne, aisle, corps."
T	„ "Christmas, chestnut, osfler, mistletoe, mortgage."
W	„ "wring, wrote, answer, sword, two, who, whole, whoop."
Z	„ "rendezvous."

The Fifty Speech Sounds.

For convenience of study the *sounds* of speech are classified, arranged and briefly described in Tables I and II. (pp. 24 and 25). The notation there set down is adopted throughout the exercises. It will facilitate the subsequent studies if the student thoroughly masters and learns by heart the fifty speech sounds, which form the key to the whole subject of pronunciation as dealt with in these pages.

Mäte, mär, man, mǎsk : *mäte, mēt* *mīle, mīll* ; *mōpe mōp* ; *bōöt, bōök* ; *dūke, dūck*.

The Table of Vowels on page 24 contains twenty-five sounds. The list includes the "Vowel Glides" *ear*, *air*, *oar*, *oor*, *ire*, *our*, *ure*, and places are given to the "Neutral Vowel" *er* (as in "work"), and to the "Medial" *à* (as in "pass," "glass," etc.).

The order of the vowels is arranged beginning with the "close" vowel *ē* (as in "meet"), and proceeding to the "open" vowel *ā* (as in "father"); then returning through the "Labial" vowels, from the "open rounded" vowel, *au*, to the "close rounded" vowel, *ōō*. Each of the short vowels is connected by a "brace" with the long vowel most nearly related to it in sound and production. (There is no phonetic relationship between *ā* and *ǎ*, *ē* and *ě*, *ī* and *ĩ*, *ō* and *ǒ*, or between *ū* and *ũ*).

The Table of Consonants on page 25 contains twenty-five sounds. The list includes the compounds *ch* and *wh*—breath sounds co-relative to *j* and *w*; also *dh* and *zh* the vocal co-relatives of *th* and *sh*. *Yh*, which is considered by some orthoepists to be a separate elementary sound, is not included here; the sound *y'h* occurs only in connection with the long *u* and its equivalent *ew* in such words as "hew, hue, hugh," etc., and it may, for all practical purposes, be treated as an ordinary *h*, from which sound it is so minutely modified as to make the distinction imperceptible except to orthoepists themselves.

The order of the consonants is arranged according to the place of articulation, beginning with the most forward consonants *p*, *b*, and *m*, formed by lip contacts, and proceeding towards the gutturals *k*, *g*, and *ng* in which the constriction takes place at the back of the mouth, the intermediate articulations being taken in systematic rotation.

TABLE I.

The Twenty-five Elementary Vowels
(including the Vowel Glides).

No.	Class.	Long.	Short.	Description of Formation.	Examples.			
					Initial.	Final.	Medial.	Alone.
1	A. Simple Vowels.	ē		Tongue high front.	eat	tea	meet	E
2			ī		it	—	kick	—
3		ā		Tongue mid front.	ape	pay	mate	A
4			ĕ		ebb	—	met	—
5		ă		Tongue low front.	an	—	man	—
6		er		Tongue mid back and front.	irk	cur	work	err
7			ŭ		up	—	luck	—
8		ä		Tongue low back and front.	aunt	tar	farm	Ah
9			ă*		ant	—	plant	—
10		au		Tongue low back and front, Lips rounded	ought	daw	laud	awe
11			ō		odd	—	lock	—
12		ō		Tongue mid back, Lips rounded	ode	doe	coat	O
13		ōō		Tongue high back, Lips rounded	ooze	too	boot	—
14			ōō		—	—	book	—
15	B. Diphthongs.	ī		Approximately a glide from ā to ī	isle	lie	like	I
16		oy		" " au to ī	oil	boy	boil	—
17		ou		" " ä to ōō	out	how	loud	—
18	C. Murnur Diphthongs.	ū		" " ĭ to ōō	youth	new	duke	U
19		ear		" " ē to er	ears	dear	beard	ear
20		air		" " ĕ to er	aired	dare	dared	air
21		oar		" " au to er	oars	door	lord	oar
22	D. Murnur Triphthongs.	oor		" " ōō to er	—	poor	moored	—
23		ire		" " ĭ to er	iron	fire	fired	ire
24		our		" " ou to er	ours	flour	floured	our
25		ure		" " ŭ to er	ewers	pure	cured	ewer

* The sound of ä is explained on pp. 76 to 78.

TABLE II.

The Twenty-five Elementary Consonants.

No.	Breath.		Voice.		Place of Articulation.	Example.	
	Momen- tary.	Continu- ous.	Momen- tary.	Continu- ous.		Initial	Final.
1	p				Lips (explosive)	pea	leap
2			b		" "	bee	glebe
3			m		" (nasal)	me	seem
4			w		" (rounded) as for ōō	we	—
5	wh				" " "	wheel	—
6		f			Lip and Teeth	fee	leaf
7			v		" "	V	eve
8		th			Tongus and Teeth	theme	wreath
9			dh		" "	the	wreathe
10	t				Tongue and hard palate	tea	eat
11			d		" " "	D	need
12			n		" " " (nasal)	knee	lean
13	ch				= t + sh (explosive)	cheer	leech
14			j		= d + zh "	jeer	liege
15			l		Tongus-tip and hard palate	lea	eel
16		s			" sides and palate	sea	cease
17			z		" " "	zeal	ease
18			r*		" front loose	reed	*
19		sh			" " tense	she	leash
20			zh		" " "	—	leisure
21			y		" as for ē or ĭ	ye	—
22	k				" and soft palate (explosivs)	key	eke
23			g		" " "	gear	league
24			ng		" " (nasal)	—	ring
25	h				Any vowel position	he	—

* The **r** indicated in this table is the initial or "trilled" **r**, which occurs only before vowels. The final or "smooth" **r** is, strictly speaking, a "Vowel Glide," and forms part of the murmur diphthongs and triphthongs which are included in the Table of Vowels. **H**, **wh**, **w** and **y** occur only as *initials*, **zh** and **ng** only *after* vowels.

TABLE III.

Initial Consonant Glides, in phono-alphabetical order.

1	b-	bay	hit	29	r-	ray	ring
2	bl-	blow	blink	30	s-	say	sing
3	br-	bray	brink	31	sf-	sphere	sphinx
4	bw-	buoy (<i>op</i>)		32	sk-	skate	skin
5	ch-	chain	chin	33	skr-	scrape	scrip
6	d-	day	din	34	skw-	squeeze	squib
7	dr-	dray	drip	35	sl-	slay	slim
8	dw-	dwافت	dwin-dle	36	sm-	smoke	smith
9	dh-	they	this	37	sn-	snow	snip
10	f-	fay	fit	38	sp-	spade	spin
11	fl-	flay	flit	39	spl-	splay	split
12	fr-	fray	frisk	40	spr-	spray	spring
13	g-	gay	gig	41	st-	stay	sting
14	gl-	glow	glimpse	42	str-	stray	string
15	gr-	gray	grim	43	sw-	sway	swing
16	gw-	guano	Guine-vere	44	sh-	show	ship
17	h-	hay	hit	45	shr-	shrove	shrill
18	j-	jay	jig	46	t-	tay	tin
19	k-	caw	kick	47	tr-	tray	trim
20	kl-	clay	click	48	tw-	twain	twist
21	kr-	crow	crimp	49	th-	thane	this-tle
22	kw-	quail	quiz	50	thr-	throw	thrift
23	l-	lay	limb	51	thw-	thwart	thwack
24	m-	may	mill	52	v-	vain	vix-en
25	n-	nay	nip	53	w-	way	witch
26	p-	pay	pin	54	wh-	whew	which
27	pl-	play	plinth	55	y-	yea	yes
28	pr-	pray	prism	56	z-	zone	zig-zag

op = Optional Pronunciation.

TABLE IV.

Final Consonant Glides in phono-alphabetical order.

1	-b	curb	ebb	29	-ksth	—	sixths
2	-bd	curbed	ebbed	30	-kt	talked	picked
3	-bz	curbs	ebbs	31	-kts	—	Picts
4	-ch	arch	hitch	32	-l	eel	ell
5	-cht	arched	hitched	33	-lb	—	Elbe
6	-d	ode	mid	34	-lbz	—	Elbe's
7	-dst	—	midst	35	-lch	—	belch
8	-dth	—	width	36	-lcht	—	belched
9	-dths	—	widths	37	-ld	world	weld
10	-dz	odes	bids	38	-ldz	worlds	welds
11	-dh	loathe	with	39	-lf	—	elf
12	-dhd	loathed	—	40	-lfs	—	elf's
13	-dhz	oaths	moths	41	-lft	—	shelfed
14	-f	roof	if	42	-lfth	—	twelfth
15	-fs	roofs	skiffs	43	-lfths	—	twelfths
16	-ft	roofed	gift	44	-lj	—	bulge
17	-fts	—	gifts	45	-ljd	—	bulged
18	-fth	—	fifth	46	-lk	—	hulk
19	-fths	—	fifths	47	-lks	—	hulks
20	-g	league	dig	48	-lkt	—	mulct
21	-gd	leagued	digged	49	-lkts	—	mulcts
22	-gz	leagues	digs	50	-lm	—	whelm
23	-j	forge	bridge	51	-lmd	—	whelmed
24	-jd	forged	bridged	52	-lmz	—	elms
25	-k	talk	pick	53	-ln	swoln	—
26	-ks	talks	fix	54	-lp	—	help
27	-kst	—	fixed	55	-lps	—	helps
28	-ksth	—	sixth	56	-lpt	—	helped

Continued on next page.

TABLE IV.—*Continued.*

57	-ls	false	else	94	-ngk	—	wink
58	-lsh	—	Welsh	95	-ngks	—	winks
59	-lsht	—	welshed	96	-ngkt	—	winked
60	-lt	fault	pelt	97	-ngkth	—	length
61	-lts	faults	pelts	98	-ngkths	—	lengths
62	-lth	—	health	99	-ngz	—	wings
63	-lths	—	healths	100	-p	hope	rep
64	-lv	—	shelve	101	-ps	hopes	reps
65	-lvd	—	shelved	102	-pt	hoped	adept
66	-lvz	—	shelves	103	-pts	—	adepts
67	-lz	eels	ells	104	-pth	—	depth
68	-m	beam	hem	105	-pths	—	depths
69	-md	beamed	hemmed	106	-s	cease	this
70	-mf	—	nymph	107	-sk	—	disc
71	-mp	—	hemp	108	-sks	—	discs
72	-mps	—	hemp	109	-sp	—	lisp
73	-mpt	—	tempt	110	-sps	—	lisps
74	-mpts	—	tempts	111	-spt	—	lisped
75	-mz	beams	stems	112	-st	east	list
76	-n	moon	hen	113	-sts	feasts	lists
77	-nch	launch	wrench	114	-sh	leash	dish
78	-ncht	launched	wrenched	115	-sht	leashed	dished
79	-nd	wound	end	116	-t	eight	hit
80	-ndz	wounds	ends	117	-ts	eights	hits
81	-ndth	—	thousandth	118	-tth	eighth	—
82	-ndths	—	thousandths	119	-tths	eighths	—
83	-nj	range	revenge	120	-th	faith	pith
84	-njd	ranged	revenged	121	-ths	faiths	piths
85	-ns	—	fence	122	-tht	earthed	frothed
86	-nst	—	fenced	123	-v	heave	live
87	-nt	saint	tent	124	-vd	heaved	lived
88	-nts	saints	tents	125	-vz	heaves	lives
89	-nth	—	tenth	126	-z	seize	is
90	-nth	—	tenths	127	-zd	seized	fizzed
91	-nz	reins	hens	128	-zh	rouge	—
92	-ng	—	wing	129	-zhd	rouged	—
93	-ngd	—	winged				

Lip Articulation Exercises.—The Labial Consonants—*p, b, m, w, wh*, and the Dento-labials *f* and *v*,—in conjunction with the Vowels.

TABLE V.

LIP CONSONANTS BEFORE VOWELS.

	p	b	m	w	wh	f	v
ē	pea	bee	me	we	wheel	fee	V.
ā	pay	bay	may	way	whey	fay	vain
er	purr	burr	myrrh	were	whirl	fir	verse
ǣ	par	bar	mar	—	—	far	vase
au	paw	bought	maw	walk	—	fought	vaunt (<i>oph</i>)
ō	pole	boat	mow	woe	whoa	foe	vote
ōō	pool	boot	moo	woo	—	food	—
ī	pit	bit	miss	wit	whit	fit	villa
ē	pet	bet	met	wet	when	fetch	vend
ǣ	pat	bat	mat	wax	whacks	fat	vat
ū	pun	but	must	one	—	fuss	vulgar
à	pass	bath	mask	—	—	fast	vast
ō	pot	box	moth	wot	what	fog	volume
ōō	put	book	—	wood	—	foot	—
ī	pie	by	my	wine	whine	fie	vie
oy	poise	boy	moist	—	—	foil	void
ou	pout	bough	mouth	wound	—	foul	vow
ū	pew	imbue	mew	(twisted) —	—	few	view
ear	pier	bier	mere	weir	—	fear	veer
air	pair	bear	mare	wear	where	fair	—
oar	pore	boar	more	wore	—	four	—
oor	poor	boor	moor	—	—	—	—
ire	pyre	byre	mire	wire	—	five	—
our	pow'r	bow'r	—	—	—	—	devour
ure	pure	—	muir	—	—	—	—

oph=Optional Pronunciation.

TABLE VI.
LIP CONSONANTS AFTER VOWELS.

	p	b	m	f	v
ē	reap	glebe	beam	leaf	Eve
ā	ape	babe	aim	safe	save
er	—	curb	term	serf	serve
ǣ	harp	barb	arm	laugh	halve
au	—	daub	form (? foarm)	cough	—
ō	hope	lobe	foam	oaf	rove
ōō	hoop	jujube	doom	roof	move
ī	lip	rib	dim	if	live (v)
ē	rep	ebb	M	F	never
ǣ	rap	dab	am	gaff	have
ū	up	rub	gum	cuff	love
ō	top	rob	from	off	of
ī	pipe	bribe	time	life	hive
ū	dupe	cube	fume	—	you've
oar	warp	orb	form (? faum)	dwarf	—

? = Doubtful Analysis. v = The Verb.

Teeth Articulation Exercises.—The Lingua-dentals, *th*, *dh*, *t*, *d*, *n*, *ch*, and *j* in conjunction with the Vowels. (The Labio-dentals *f* and *v* are included in the Lip Exercises.)

TABLE VII.

TEETH CONSONANTS BEFORE VOWELS.

	th	dh	t	d	n	ch	j
ē	theme	the	T	D	knee	cheat	G
ā	thane	they	tame	day	nay	chain	J
er	third	—	turn	dirk	nerve	church	jerk
ă	—	—	tar	dart	gnarl	charm	jar
au	thaw	—	taught	daw	gnaw	chalk	jaw
ō	—	though	toe	dough	no	choke	joke
ōō	—	—	two	do	noon	chew	jew (? jū)
ī	thin	this	tip	did	knit	chip	gist
ē	theft	them	tell	debt	net	chest	jest
ă	—	that	tap	dash	gnat	chat	jam
ũ	thumb	thus	tough	dust	nut	chum	just
ă	—	—	task	dance	nasty	chance	—
ō	—	—	top	dog	not	chop	jot
ōō	—	took	—	—	nook	—	—
ī	thigh	thy	tie	die	nigh	chime	jibe
oy	—	—	toy	doit	noise	choice	joy
ou	thousand	thou	town	down	now	chow	jowl
ũ	thew	—	tune	dew	new	chew	jew (? joo)
ear	—	—	tier	dear	near	cheer	jeer
air	—	there	tear (v)	dare	ne'er	chair	—
oar	—	—	tore	door	Nore	—	—
oor	—	—	tour	—	—	—	abjure (? abjur)
ire	—	—	tire	dire	—	—	—
our	—	—	tow'r	dow'r	—	—	—
ure	—	—	mature	endure	—	—	abjure (? abjoor)

? = Doubtful Analysis. v = The Verb.

TABLE VIII.

Teeth Consonants after Vowels.

	th	dh	t	d	n	ch	j
ē	teeth	breathe	eat	deed	dean	each	liege
ā	faith	bathe	eight	aid	rain	H	age
er	earth	further	hurt	erred	earn	lurch	urge
ǣ	hearth	father	art	bard	barn	arch	large
au	north ([?] noarth)	—	ought	laud	lawn	scorch	forge
ō	oath	loathe	oat	ode	own	poach	doge
ōō	sooth	soothe	hoot	rude	moon	—	gouge (<i>op</i>)
ī	pith	with	it	mid	in	hitch	bridge
ē	death	feather	let	bed	N	etch	edge
ǣ	hath	gather	at	add	an	match	badge
ū	doth	mother	nut	bud	gun	crutch	budge
ā	bath	—	—	—	—	—	—
ō	moth	bother	not	odd	on	watch	dodge
ōō	—	—	put	good	—	—	—
ī	—	writhe	height	tide	mine	—	oblige
oy	—	—	quoit	buoyed	join	—	—
ou	mouth (u)	mouth (v)	out	crowd	noun	pouch	gouge (<i>op</i>)
u	youth	—	mute	feud	tune	fuschia	huge
ear	—	—	—	beard	—	—	—
air	—	—	—	aired	cairn	—	—
oar	fourth	—	court	board	morn	scorch	forge
oor	—	—	—	moored	mourn (<i>op</i>)	—	—

? = Doubtful Analysis.

op = Optional Pronunciation.
v = The Verb.

n = The Noun.

Tongue Articulation Exercises.—The Lingual Consonants, *l, s, z, r, sh, zh, y, k, g*, and *ng* in conjunction with the Vowels. (The Lingua-dentals *th, dh, t, d*, and *n*, and the compounds *ch* and *j* are included in the Lip Exercises.)

TABLE IX.

TONGUE CONSONANTS BEFORE VOWELS.

	l	s	z	r	sh	y	k	g
ē	lea	see	zeal	reed	she	ye	key	geese
ā	lay	say	zany	ray	shade	yea	K	gay
er	learn	sir	—	—	shirk	yearn	cur	girt
ā	large	psalm	czar	rather	shah	yard	car	guard
au	law	saw	—	raw	shawl	yawl	caw	gall
ō	low	so	zone	roe	show	yoke	coat	go
ōō	loo	soon	zoo	rue	shoe	—	coo	goose
i	lip	sit	zig-zag	rip	ship	yin	kin	gig
ē	let	set	zenith	rep	shell	yet	kept	get
ā	lack	sat	zig-zag	rap	sham	yam	cat	gap
ū	luck	sun	—	rut	shun	young	come	gull
ā	last	—	—	rasp	shaft	—	cask	gasp
ō	lock	song	—	rock	shot	yacht	cod	god
ōō	look	soot	—	rook	should	—	could	good
i	lie	sigh	zion	rye	shy	yite	kite	guy
oy	loin	soy	—	royal	—	—	coy	goitre
ou	loud	sow	resound	round	shout	yowl	cow	gown
u	lieu	sue	—	—	shoe	yew	cue	gules
ear	leer	sear	—	rear	sheer	year	—	gear
air	lair	corsair	—	rare	share	yare	care	gare
oar	lore	sore	—	roar	shore	yore	core	gore
oor	—	—	—	—	sure	your	—	—
ire	lyre	sire	desire	—	shire	—	—	—
our	lour	sour	—	—	show'r	—	cow'r	—
ure	lure	—	—	—	sure	your	cure	—

TABLE X.
Tongue Consonants after Vowels.

	l	s	z	sh	zh	k	g	ng
ê	eel	cease	ease	leash	leisure	leek	league	—
ā	ale	ace	days	Asia	azure (<i>op</i>)	ache	plague	—
er	earl	worse	errs	Persia	—	irk	—	—
ǣ	gnarl	farce	pause	marsh	—	ark	—	—
au	awl	force	laws	—	—	talk	morgue (? moarg)	—
ō	pole	dose	doze	ocean	closure	oak	rogue	—
ōō	cool	loose	lose	douche	rouge	peruke	—	—
ī	ill	this	is	dish	vision	pick	dig	wing
ē	L	S	fez	mesh	pleasure	peck	egg	—
ǣ	shall	gas	as	ash	azure (<i>op</i>)	pack	bag	hang
ū	gull	us	buzz	rush	—	duck	lug	hung
ǣ	—	ass	—	—	—	—	—	—
ō	doll	loss	was	wash	—	lock	dog	wrong
ōō	pull	puss	—	push	—	look	—	—
ī	isle	ice	eyes	—	—	pike	—	—
oy	oil	rejoice	noise	—	—	—	—	—
ou	owl	house (n)	house (v)	—	—	—	—	—
u	yule	use (n)	use (v)	fuchsia	usual	duke	fugue	—
ear	—	pierce	ears	—	—	—	—	—
air	—	scarce	airs	—	—	—	—	—
oar	—	hoarse	oars	—	—	fork (? fawk)	morgue (? mawg)	—
oor	—	bourse	moors	—	—	—	—	—
ire	—	—	fires	—	—	—	—	—
our	—	—	lours	—	—	—	—	—
ure	—	—	lures	—	—	—	—	—

?=Doubtful Analysis.

op=Optional Pronunciation.
v=The Verb.

n=The Noun.

Aspirate Exercises.—Words beginning with *h* and *wh* contrasted with corresponding *un*-aspirated words.

TABLE XI.

Initial Vowels and Aspirated Vowels.

E	he	itch	hitch	elder	held	oyster	hoister
{A	hay	ardour	harder	elm	helm	oust	housed
{aye	Hey	order	hoarder	owl	howl	ash	hash
err	her	add	had	arm	harm	usher	hush
Ah	Ha	edge	hedge	alms	harms	eat	heat
awe	haw	ides	hides	M	hem	eight	hate
{owe	hoe	F	heifer	am	ham	art	{hart
{O	Ho	eft	heft	umber	Humber		{heart
{eye	high	ark	hark	awning	horn	{aught	haughty
{I	Hi	auk	hawk	own	hone	{ought	
{you	hew	oaks	hoax	aunt	haunt (<i>oph</i>)	it	hit
{yew	hue	axe	hacks	N	hen	at	hat
U	Hugh	act	hacked	and	hand	utter	hut
ear	{hear	eel	{heel	injure	hinge	otter	hotter
	{here		{heal	interest	hint	ether	heath
{air	hair	{ail	hail	ants	enhance	Arthur	hearth
{e'er	hare	{ale	hale	anger	hang	eve	heave
heir*		earl	hurl	anchor	hanker	over	hove
{oar	hoar	{awl	hawl	unit	hewn	oven	hover
{ore		{all	hall	ope	hope	I've	hive
{o'er		{alter	halter	optic	hop	{ooze	whose
ire	hire	{altar		asp	hasp	{Ouse	
hour*	—	ill	hill	erst	bearsed	is	his
urban	herb	{ell	hell	ostler	hostler	as	has
arbour	harbour	L					

* In the words *honour*, *honest*, *hour* and *heir*, and their derivatives the *h* should never be sounded.

TABLE XII.

Initial *w* and the aspirate *wh*.

weal	{ wheel wheal	woe	whoa	wax	whacks
		wig	whig	wot	what
weazel	wheeze	win	whinny	Wapping	whopping
weed	wheedle	wist	whist	{ Y	why
we	wheat	wit	whit	{ Wye	
wail	whale	witch	which	wile	while
{ way	whay	wither	whither	wine	whine
{ weigh		women	whim	wight	white
world	whirled	wet	whet	{ wear	where
warp (shrink)	wharp (sand)	wen	when	{ ware	

In the words *who*, *whom*, *whole*, and *whoop* (phonetically *hōō*, *hōōm*, *hōl*, *hōōp*) and in their derivatives, the *w* is always silent.

In order to develop the above exercise thoroughly place each pair of words in the following arrangement of questions and answers, emphasising the contrast as strongly as possible.

Formal Exercise for Practice.

Did I say *E* or *he*?

I said *he* not *E*.

I said not *E* but *he*.

Did I say *weal* or *wheel*?

I said *wheel*, not *weal*.

I said, not *weal*, but *wheel*.

Rules for pronouncing the “trilled” and the “smooth” *r*.

1.—When *r* occurs as an initial, or anywhere in a syllable *before a vowel*, it should be trilled,—e.g., *ring, break, strength*.

2.—When *r* occurs as a final, or anywhere in a syllable *after a vowel*, it should not be trilled—e.g., *far, sir, fire*. But—

3.—When a final *r* is immediately followed, in the same word or phrase by a syllable beginning with a vowel, the *r* *should* be slightly trilled—e.g., the *r* in *fire, fair*, or *hear* is smooth, but in *fiery, fairy*, or *hearing*, it is trilled; in the phrase “far distant” when the final *r* is followed by a consonant, the *r* is smooth, but in “far off” or “far away” where a vowel immediately follows without any pause or break between, the *r* is slightly trilled.

Exercise for differentiating the trilled and the smooth *r*.

TABLE XIII.

Smooth	Trilled	Smooth	Trilled
wier	weary	hear	hearing
fair	fairy	bear	bearing
hoar	hoary	score	scoring
abjure	jury	tour	touring
fire	fiery	hire	hiring
dower	dowry	flower	flowering
cure	curé	allure	alluring
star	starry	bar	barring
fur	furry	Moor	Moorish

TABLE XV.

The "Medial" Vowel *ä*, in contrast with *ä* and *ä*.

(Explained on pages 76 to 78).

ask	ask	ask	gräft	gräft	gräft
asked	asked	asked	gränt	gränt	gränt
asks	asks	asks	gräsp	gräsp	gräsp
äss	äss	äss	häsp	häsp	häsp
bäth	bäth	bäth	läst	läst	läst
bläst	bläst	bläst	läugh	läugh	läugh
bräss	bräss	bräss	mäsk	mäsk	mäsk
bränch	bränch	bränch	commänd	commänd	commänd
cäsk	cäsk	cäsk	nästy	nästy	nästy
chänce	chänce	chänce	päss	päss	päss
chänt	chänt	chänt	päth	päth	päth
cläsp	cläsp	cläsp	plänt	plänt	plänt
cläss	cläss	cläss	pränce	pränce	pränce
dänce	dänce	dänce	quäff	quäff	quäff
dräft	dräft	dräft	räsp	räsp	räsp
dräught	dräught	dräught	stäff	stäff	stäff
fäst	fäst	fäst	shäft	shäft	shäft
F änce	Fränce	Fränce	tränce	tränce	tränce
gäsp	gäsp	gäsp	entränced	entränced	entränced
gläss	gläss	gläss	väst	väst	väst

Mäte, mät, män, mäsk; mäte, mät; mile, mill; möpe, möp; bööt, böök; düke, dück.

**Exercise for developing the distinction between the
Vowel *ōō* and the Diphthong *ū*.**

TABLE XVI.

booty	beauty	grew*	—	noose	news	—	stew
—	rebuke	who	{ hue	poo	pew	stoop	stupid
—	blue		{ hew	poor	pure	strew	—
—	blew		{ Hugh	—	plume	shrew*	—
brew*	—	—	huge	prune*	—	—	Tuesday
do	{ due	coo	cue	rue*	—	—	tune
	{ dew	—	cube	rheum*	—	toot	institute
—	duke	—	ridicule	room	—	tour	mature
—	endure	—	cure	—	sue	true*	—
drew*	—	—	clue	—	sewer	—	threw
—	few	crew*	—	—	skewer	through*	—
—	fugue	—	lieu	screw*	—	—	view
—	fury	loot	lute	—	slew	—	{ you
food	feud	—	lure	—	mew	—	{ yew
—	flew	moo	mew	smooth	—	—	{ ewe
—	flue	—	mule	snooze	—	—	{ U
—	gules	moor	muir	—	spume	—	youth
—	glue	moot	mute	spruce*	—	your	your

* When *ū* or *ew* follows *r* (as in *brew*, *drew*, *grew*, *crew*, *prune*, *rue*, *rheum*, *screw*, *spruce*, *strew*, *shrew*, *true*, *through*, etc.), the vowel always takes the sound of *ōō*.

When *ū* or *ew* occurs after *j*, *ch*, *sh*, and *zh* as in the words *jew*, *abjure*, *jury*, *chew*, *shoe*, *azure*, etc., it becomes rather difficult to decide whether the vowel sound is that of *ū* or of *ōō*. Some orthoepists identify the pronunciation of the word “*jew*” as *jū* others hear it as *jōō*; “*shoe*” is sometimes taken as pronounced *shōō*, sometimes as *shū*, and so on. The point is a delicate and interesting one for phonologists, but there is no necessity to discuss it here, as a speaker is not likely to go wrong in the pronunciation whichever theoretical analysis he identifies.

Practise each pair of words in the above table by placing them in the following form of emphatic questions and answers :—

Did I say *booty* or *beauty*?

I said *beauty*, not *booty*.

I said, not *looty*, but *beauty*.

**Exercise for developing the distinction between the
Vowel *au* and the Vowel Glide *oar*.**

TABLE XVII.

{ oar	awe	four	for	Nore	gnaw	shore	shaw
{ ore	„	floor	flaw	{ pore	paw	tore	taw
{ o'er	„	gore	—	{ pour	—	thawer	thaw
{ bore	—	hoar	haw	roar	raw	wore	war
{ boar	—	—	jaw	{ soar	saw	{ yore	yaw
—	bought	core	caw	{ sore	„	{ your	„
door	daw	lore	law	snore	—	—	yawl
drawer	draw	more	maw	store	—		

Practise each pair of sounds in the above Table by placing them in the following form of emphatic questions and answers :—

Did I say *oar* or *awe*?

I said *awe*, not *oar*.

I said, not *oar* but *awe*.

Did I say *awe* or *oar*?

I said *oar*, not *awe*.

I said, not *awe* but *oar*.

The difference in sound between the contrasted syllables in the Table is not uniform in all cases, but varies in degree: the difference between “roar” and “raw” is greater than that between “wore” and “war,” while the difference between “drawer” and “draw” is greater still.

**Exercise for developing the distinction between the
Vowel *ā* and the Diphthong *ī*.**

TABLE XVIII.

A.	I.	feign	fine	dray	dry	zany	zion
hay	high	flay	fly	nay	nigh	ray	rye
pay	pie	fray	fry	chain	chine	chaise	shies
play	ply	vain	vine	jails	Giles	yea	—
pray	pry	thane	thigh	lay	lie	K.	gay
bay	by	—	thrive	say	sigh	quail	quite
blade	blind	they	thy	—	smile	claim	climb
braid	bride	tame	time	snail	snipe	cray	cry
may	my	twain	twine	slay	sly	gay	guy
way	y.	tray	try	skate	sky	glade	glide
whey	why	day	die	scrape	skry	grape	gripe

Practise each pair of sounds in the above Table by placing them in the following form of emphatic questions and answers :—

Did I say *A* or *I*?

I said *A*, not *I*.

I said, not *I*, but *A*.

Did I say *I* or *A*?

I said *I*, not *A*.

I said, not *A*, but *I*.

**Exercise for developing the distinction between the
Vowel *ō* and the Diphthong *ou*.**

TABLE XIX.

oat	out	foal	fowl	no	now	roe	row (noise)
hoe	how	flow	flounce	choke	chow	show	shower
pony	pound	fro	frown	joke	—	yoke	yowl
—	plough	vote	vow	load	loud	coal	cowl
prone	prow	—	thousand	so	sow (a pig)	quote	—
bow (a weapon)	bough	throw	—	scold	scour	cloak	cloud
blow	—	though	thou	scroll	—	crone	crown
broke	brow	tone	town	slow	slouch	goat	gout
moaned	mound	trow	trowel	smoke	—	glow	glower
woe	wound (twisted)	dote	doubt	snow	snout	groaned	ground
whoa	—	drone	drown	zone	resound		

Each pair of words in the above Tables should be practised in the form of questions and answers as explained on p. 42.

In other types of mispronunciations, in which other sounds are substituted for the correct vowels, series of words representing the particular variants employed should be introduced in place of or in addition to those here given.

**Exercise for developing the distinctions between
th, *s*, *dh* and *z*.**

TABLE XX.

	<i>th</i> -	<i>s</i> -	<i>dh</i> -	<i>z</i> -	- <i>th</i>	- <i>s</i>	- <i>th</i>	- <i>z</i>
<i>ē</i>	theme	seem	the	zeal	teeth	cease	breathe	breeze
<i>ā</i>	thane	sane	they	zany	faith	face	bathe	bays
<i>er</i>	third	surd	—	—	earth	worse	further	furs
<i>ǣ</i>	—	psalm	—	czar	hearth	farce	father	pause
<i>au</i>	thaw	saw	—	—	north	force	—	laws
<i>ō</i>	—	so	though	zone	oath	dose	loathe	doze
<i>ōō</i>	—	soon	—	zoo	sooth	loose	soothe	lose
<i>ī</i>	thin	sin	this	zig-zag	kith	kiss	with	is
<i>ē</i>	theft	set	them	zenith	death	S	feather	fez
<i>ǣ</i>	—	sat	that	zig-zag	hath	gas	gather	has
<i>ũ</i>	thumb	sum	thus	—	doth	us	mother	buzz
<i>ō</i>	thong	song	—	—	moth	moss	bother	was
<i>ī</i>	thigh	sigh	thy	zion	—	ice	writhe	rise
<i>ou</i>	thousand	south	thou	resound	mouth (n)	house (n)	mouth (v)	house (v)
<i>u</i>	thew	sue	—	resume	youth	use (n)	youths	use (v)

n = The Noun.

v = The Verb.

**Exercises for developing the Nasal Consonants
m, *n*, and *ng*.**

TABLE XXI.

Ex. I.—Initial *m* and *n*.

me	knee	moon	noon	mob	knob	mere	near
may	nay	mit	knit	—	nook	mare	ne'er
myrrh	nerve	met	net	my	nigh	more	Nore
mar	gnarl	mat	gnat	moist	noise	moor	—
maw	gnaw	mull	null	mouth	now	mire	—
mow	no	mast	nasty	mew	new	muir	—

Ex. II.—Final *m* and *n*.

seem	seen	boom	boon	lime	line
fame	feign	dim	din	—	join
tern	turn	M.	N.	—	noun
harm	barn	am	an	fume	tune
form	fawn	gum	gun	—	cairn
gnome	known	from	on	—	mourn

Ex. III.—Final *ng*.

- ing.—Ping, bring, wing, fling, thing, ding, ling, sing, spring, swing, sting, string, sling, ring, king.
- ang.—Hang, pang, bang, fang, tang, twang, sang, sprang, slang, rang, clang, gang.
- ung.—Hung, bung, flung, tongue, lung, sung, sprung, stung, strung, slung, clung.
- ong.—Hong-kong, prong, thong, throng, dong, long, song, strong, wrong, gong.

For practice in pronouncing **ing** in unaccented syllables (as "reading," "speaking," "singing," "acting") "The Cataract of Lodore" (pp. 83 to 85) should be taken. The poem contains an extraordinary number of such finals, and forms an admirable exercise in every way. The lines should be practised until every final **g** can be sounded with ease and fluency.

Exercise (*on artificial syllables*) **for developing the Liquids.**

TABLE XXII.

Initials **l, m, n, r, w** and **y**. Finals **l, m, n** and **ng**.

hill	ill	lill	mill	nill	rill	will	yill
him	im	lim	mim	nim	rim	wim	yim
hin	in	lin	min	nin	rin	win	yin
hing	ing	ling	ming	ning	ring	wing	ying

Exercise for developing the "liquid" *l*.

Hold a hand-mirror before the face and try to press the tip of the tongue firmly against the centre of the hard palate close behind the teeth. See the position of the tongue in the mirror; this will help to guide the tongue into its right place. Then declaim forcibly the following list of words; dwell upon each **l** sound, and try, for practice, to exaggerate and prolong it as much as possible:—

Lip, let, lack, luck, lock, look; lea, lay, lah, law, low, loo; lie, loin, loud, liew; leer, lair, lore, lyre, lour, allure. Bliss, bless, black, blunt, block; bleed, blade, blast, blow, bloom; blind, blouse, blue; blear. Flit, flesh, flash, flush, flock; flee, flay, flaw, flow; fly, flour, flew, fleer; flare, floor. Click, clench, clan, club, clock; clean, clay, clerk, claw, cloak; climb, cloy, cloud, clue; clear, de-clare. Plynth, plat, plum, plot; plea, play, ply; plough, plume. Slip, sledge, slam, slum, slot; sleet, slay, slur, slaughter, slow, sloop, sly, slew. Split, splendid, splash, splutter; spleen, spay; splice.

Ill, ell, shall, gull, doll, pull ; eel, ale, earl, gnarl, awl, pole, cool ; isle, oil, owl, yule. Elbe, alb, bulb. Elbe's, albs, bulbs. Filch, belch, gulch. Filched, belched. Guild, weld, lulled, lolled, pulled ; field, ailed, world, gnarled, scald, old, cooled ; wild, oiled, howled, ridiculed. Guilds, welds ; fields, worlds, scalds, folds. Pilfer, elf, Alfred, gulf, golf, wolf. Elf's, gulfs, wolf's. Shelfed, gulfed. Twelfth. Twelfths. Bilge, bulge. Bulged. Silk, elk, talc, hulk. Milked, mulct. Mulcts. Film, elm. Filmed, whelmed. Films, elms. Help, scalp, pulp. Helps, Alps, pulps. Helped, scalped, pulped. Else, pulse ; false. Welsh, welshed. Built, pelt, cult ; fault, colt. Pelts. Filth, health. Filths, healths. Shelve, solve. Shelved, solved. Shelves, solves, wolves. Ills, ells, gulls, lolls, bulls ; eels, ales, earls, gnarls, awls, poles, cools ; aisles, oils, owls, mules.

Exercises for Developing the Lingua=Dentals **th** and **dh**.

Ex. I.—Initials **th**, **thw**, **thr** and **dh**.

Theme,thane, third, thaw ; thin, theft, thumb ; thigh, thousand, thew. Thwart, thwack. Three, throw, thrall, through ; thrill, thread, thrash, thrush, throb ; thrive.

dh.—The, they, though ; this, them, that, thus ; thy, thou, there.

Ex. 2.—Finals **th**, **tth**, **ths** ; **pth**, **pths** ; **fth**, **fths** ; **tth**, **tths** ; **dth**, **dths** ; **nth**, **nths** ; **ndth**, **ndths** ; **lfth**, **lfths** ; **lth**, **lths** ; **ksth**, **ksths** ; **ngkth**, **ngkths** ; **dh**, **dhd** and **dhz**.

Teeth, faith, earth, hearth, north ; oath, sooth, pith, death, hath, doth, bath, moth ; mouth (*u*), youth, fourth. Earthed, froth'd. Faiths, earth's, hearth's, north's, Ruth's ; piths, death's, bath's, moth's ; mouth's, youths, fourths. Depth, depths. Fifth, fifths. Eighth, eighths. Width, breadth. Plinth, tenth, month. Plinths, tenths, months. Thousandth, thousandths. Twelfth, twelfths. Filth, health. Filths, healths. Sixth, sixths. Length, lengths.

dh.—Breathe, bathe, further, father, loathe, soothe ; with, feather, gather, mother, bother ; writhe, mouth (*v*). Breathed, bathed, loathed, soothed ; writhed. Breathes, bathes, oaths, soothes ; baths, moths ; writhes, mouths, youths.

Hold a mirror before the face and practise forcibly the above lists of words. See that the tongue is placed between the teeth in pronouncing the **th** and **dh**, as illustrated in Diagram 5, page 12. If there is a tendency to substitute some other consonant for **th**, such as **f** or **s**, practise the contrast of the right and wrong pronunciation in the form of emphatic questions and answers (as described on page 75) : thus, “Did I say *teef* or *teeth* ?” or “Did I say *tees* or *teeth* ?” choosing contrasting words according to the particular form of mispronunciation adopted.

Soft Palate Exercises.

Practice of the following syllables will bring the soft palate into vigorous action and develop its mobility and responsiveness ; thereby decreasing any tendency there may be to nasality and rapidly inducing the “open throat” condition essential to the “forward placing” of the voice. The syllables should be vigorously declaimed, or (preferably) sung, for about five minutes at a time several times a day.

TABLE XXIII.

Ex. 1.			Ex. 2.			Ex. 3.		
kā	as in	<i>car</i>	skā	as in	<i>scar</i>	klā	as in	<i>clerk</i>
kaw	„	<i>carw</i>	skau	„	<i>scorch</i>	klau	„	<i>claw</i>
kō	„	<i>cornu</i>	skō	„	<i>scold</i>	klō	„	<i>cloak</i>
kā	„	<i>K</i>	skā	„	<i>skate</i>	klā	„	<i>clay</i>
kōō	„	<i>coo</i>	skōō	„	<i>school</i>	klōō	„	<i>cloom</i>
kē	„	<i>key</i>	skē	„	<i>scheme</i>	klē	„	<i>clean</i>

In forming the “mute” **k** in the above syllables the soft palate and back of tongue are brought firmly together ; in the explosive transition from the mute to the vowel in each case, the palate and tongue are suddenly and widely separated. The forcible repetition of these syllables thus brings the palate into vigorous and systematic action.

Exercises for the development of the Consonant Glides.

INITIAL CONSONANTS.

Ex. 1.—*Glides from the Lips.*

- pl**—Plea, play ; plinth, plat, plum, plant ; plot, ply, exploit, plough, plume.
- bl**—Bleed, blade, blur, blow, bloom ; bliss, bless, black, blunt, blast, block ; blind, blouse, blue ; blear, blare.
- fl**—Flee, flay, flirt, flaw, flow ; flit, flesh, flash, flush, flask, flock ; fly, flew ; fleer, flare, floor, flour.
- pr**—Priest, pray, prawn, prone, prune ; proin, press, prank, prance, prop ; pry, prow ; prayer, prior.
- br**—Breach, bray, brought, broke, brew ; brick, breast, brag, brush, brass, bronze, brook ; bright, broil, brow ; briar.
- fr**—Free, fray, fraught, fro, fruit ; frill, fret, fracture, frump, France, frock ; frown ; friar.

Ex. II.—*Glides from the Teeth.*

- ✕ **thr**—Three, thrall, throw, through ; thrill, thread, thrash, thrush, throb ; thrive.
- tr**—Tree, tray, trawl, trow, true ; trim, trench, trap, trust, trance, trot ; try, troy, trowel.
- ✕ **dr**—Dream, dray, draw, drove, drew ; drip, dress, drain, drug, draught, drop ; dry, adroit, drown, drear.
- ✕ **thw**—Thwart, thwack.
- ✕ **tw**—Tweed, twain, twirl ; twist, twelve ; twine.
- ✕ **dw**—Dwale, dwarf ; dwindle, dwell.

Ex. III.—*Glides from the Sibilant s to the Lips.*

- ✕ **sp**—Speak, spade, spur, spar, spawn, spoke, spoon ; spill, spell, span, spun, spot ; spy, spoil, spout, spume ; spear, spare, spine.
- ✕ **spl**—Spleen, splay ; split, splendid, splash, splutter, splice.
- ✕ **spr**—Spree, spray, sprawl, spruce ; spring, spread, sprat, sprung ; sprite, sprout.
- ✕ **sm**—Smart, small, smoke, smooth ; smit, smell, smack, smug, smock ; smile, smew, smear.
- ✕ **sw**—Sweet, sway, swerve, swollen, swoop ; swift, swell, swam, swan ; swine, swear, swore.
- ✕ **sf**—Sphinx, spherical, sphere.

Ex. IV.—*Glides from the Sibilant s to other Tongue Consonants.*

- ✕ **st**—Steed, stay, stir, star, stall, stow, stool ; stick, stem, stamp, stun, staff, stop, stood ; sty, stout, stew ; steer, stare, store.
- ✕ **str**—Streak, stray, straw, stroke, strew ; strip, stretch, strap, strum, strong ; strive, destroy.

- sn**—Sneak, snail, snarl, snow ; snip, snap, snug ; snipe, snout ; sneer, snare, snore.
- sl**—Sleet, slay, slur, slaughter, slow, sloop ; slip, sledge, slam, slum, slot ; sly, slouch, slew.
- shr**—Shriek, shrove, shrew ; shrill, shred, shrank, shrub, shroff ; shrine, shroud.
- sk**—Scheme, skate, skirt, scar, scorch, scold, school ; skit, sketch, scant, skull, scoff ; sky, scowl, skew ; scare, score, scour, skewer.
- skr**—Scream, scrape, scrawl, scroll, screw ; scrip, scrap, scrub, scrofula ; scry.
- skq^v**—Squeeze, squirt, squall ; squib, squash ; square, squire.

Ex. V.—*Glides from the Gutturals k and g.*

- kw**—queen, quail, qualm, quart, quote ; quit, quest, quack, quaff, quality ; quite, quoit ; queer, quire.
- gw**—Guano, Guinevere.
- kl**—Clean, clay, clerk, claw, cloak ; click, clench, clan, club, class, clock ; climb, cloy, cloud, clue ; clear, declare.
- gl**—Gleam, glade, glow, gloom ; glib, glad, glut, glass, gloss ; glide, glower, glue.
- kr**—Creed, crave, crow, crew ; crimp, cress, cramp, crust, craft, cross, crook ; cry, kreutzer, crowd.
- gr**—Greed, gray, grate, grow, grew ; grit, grab, grub, grant, grog, grind, groin, growl.
-

Final Consonants.**Ex. I.—Glides from the Lips.**

- pth.—Depth. -pths.—Depths.
- pt.—Reaped, aped, usurped, harped, hoped, crypt, adept, rapped, cupped, topped ; piped, duped, warped.
- pts.—Crypts, adepts.
- ps.—Reaps, apes, usurps, harps, hopes, hoops ; lips, reps, raps, cups, tops ; pipes, dupes, warps.
- bd.—Curbed, barbed, lobed ; ribbed, ebbled, dabbed, rubbed, robbed ; bribed, cubed, orbed.
- bz.—Glebes, babes, curbs, barbs, daubs, lobes ; ribs, ebbs, dabs, rubs, robs ; bribes, cubes, orbs.
- mp.—Imp, hemp, camp, jump, romp.
- mpt.—Limped, tempt, camped, jumped, romped.
- mpts.—Tempt.
- mps.—Imps, hems, camps, jumps, romps. -mf.—Nymph.
- md.—Beamed, aimed, termed, armed, formed, foamed, doomed ; dimmed, hemmed, rammed, gummed ; timed, fumed.
- mz.—Beams, aims, terms, arms, forms, foams, dooms ; limbs, stems, lambs, gums, bombs ; times, fumes.
- fth.—Fifth. -fths.—Fifths.
- ft.—Reefed, chafed, turfed, draught, dwarfed, loafed, roofed ; gift, eft, gaffed, cuffed, loft ; fited, coifed.
- fts.—Gifts, efts, tufts, draughts, lofts.
- fs.—Chiefs, safes, serfs, laughs, dwarfs, oafs, roofs ; fives, coifs, dwarfs.
- vd.—Heaved, saved, served, halved, roved, moved ; lived, loved ; hived
- vz.—Heaves, saves, serves, halves, roves, moves ; lives (v), doves ; hives.

Ex. II.—Glides from the Teeth.

- tht.—Earthed, froth'd.
- ths.—Faiths, earth's, hearth's, north's, Ruth's ; piths, deaths, bath's, moth's ; mouth's, youth's, fourths.

- dhd.**—Breathed, bathed, loathed, soothed ; writhed.
 -**dhz.**—Breathes, bathes, oaths, soothes ; baths, moths ;
 writhes, mouths, youths.
 -**tth.**—Eighth. -**tths.**—eighths.
 -**ts.**—Eats, eights, hurts, arts, ports, vats, boots ; its, lets,
 rats, nuts, knots, puts ; heights, quoits, doubts,
 mutes, courts.
 -**dth.**—Width, breadth. -**dths.**—Widths, breadths.
 -**dz.**—Deeds, aids, words, bards, lords, odes, roods ; bids,
 beds, adds, buds, odds, goods ; tides, voids, crowds,
 feuds, herds, Lairds, boards.

Ex. III.—*Glides from the Lingua-Palatal n.*

- nth.**—Plinth, tenth, month.
 -**nths.**—Plinths, tenths, months.
 -**nt.**—Saint, burnt, aren't, haunt, don't ; hint, tent, cant,
 hunt, plant, want, joint, count.
 -**nts.**—Saints, aunts, haunts ; hints, tents, cants, hunts, plants,
 wants ; joints, counts.
 -**nd.**—Rained, turned, pawned, owned, wound ; wind, end, and,
 fund, command, pond ; mind, joined, round, tuned,
 corned, mourned.
 -**ndth.**—Thousandth. -**ndths.**—Thousandths.
 -**ndz.**—Wounds, winds, ends, lands, funds, commands,
 ponds ; minds, sounds.
 -**nch.**—Launch ; inch, wrench, lunch, branch.
 -**ncht.**—Launched ; lynched, wrenched, bunched, branched.
 -**nj.**—Range, hinge, revenge, lunge
 -**njd.**—Ranged, hinged, revenged, lunged.
 -**ns.**—Wince, fence, manse, dunce, dance, sconce, ounce.
 -**nst.**—Winced, fenced, danced, ensconced ; bounced.
 -**nz.**—Scenes, reins, earns, lawns, owns, moons ; inns, hens,
 fans, guns, cons ; mines, joins, frowns, tunes, cairns,
 mourns.

Ex. IV.—*Glides from the Compounds ch and j.*

- cht.—Reached, lurched, arched, scorched, poached, hitched, etched, matched, crutched, watched, pouched.
 -jd.—Beseiged, waged, urged, enlarged, forged, gouged, bridged, edged, budged, judged, dodged ; obliged, deluged, forged.

Ex. V.—*Glides from the Lingua-Palatal l.*

- lp.—Help, scalp, pulp. -lpt.—Helped, scalped, pulped.
 -lps.—Helps, scalps, pulps.
 -lb.—Elbe, alb, bulb. -lbz.—Elbe's, albs, bulbs.
 -lm.—Film, whelm. lmd.—Filmed, whelmed.
 -lmz.—Films, whelms. -lf.—Pilfer, elf, gulf, golf, wolf.
 -lfth.—Twelfth. -lfths.—Twelfths. -lft.—Shelfed, engulfed.
 -lfs.—Elf's, gulfs, wolf's. -lv.—Shelve, solve, salve (*op*).
 -lvd.—Shelfed, solved, salved (*op*).
 -lvz.—Shelves, solves, salves (*op*).
 -lth.—Filth, health. -lths.—Filths, healths.
 -lt.—Fault, colt ; lilt, pelt, cult.
 -lts.—Faults, colts ; pelts, cults.
 -ld.—Field, ailed, world, gnarled, scald, old, cooled ; build, weld, lulled, lolled, pulled ; wild, oiled, howled, ridiculed.
 -ldz.—Fields, worlds, scalds, folds ; builds, welds, wilds.
 -ln.—Swoln*
 -lch.—Filch, belch, gulch. -lcht.—Filched, belched.
 -lj.—Bilge, bulge. -ljd.—Bulged.
 -ls.—False, else, pulse.
 -lz.—Eels, ales, earls, gnarls, awls, poles, cools ; ills, ells, gulls, lolls, bulls ; isles, oils, owls, mules.
 -lsh.—Welsh. -lsht.—Welshed.
 -lk.—Milk, elk, talc, hulk. -lkt.—Milked, mulct.
 -lks.—Mulcts. -lks.—Silks, elks, hulks.

* The monosyllable "swoln," a contraction of "swollen," and used by Shakespeare, Milton and other poets, is, perhaps, the only available example of the glide -ln. In "swollen," "fallen," "woollen," &c. (phonetically, swōl'-n, fawl'-n, wōōl'-n), the glide is slightly broken by syllabication. The word "kiln," although, I believe, commonly spoken as spelled, is unanimously given by modern Dictionaries to be pronounced kil.

Ex. VI.—*Glides from the “hisses,” s and sh, and the “buzzes” z and zh.*

- sp.—Lisp, cusp, clasp. -spt.—Lisped, cusped, clasped.
- sps.—Lisps, cusps, clasps.
- st.—East, waste, worst, forced, post, loosed; list, rest, massed, rust, last, lost; iced, hoist, oust, reduced, pierced, dar'st, cursed.
- sts.—Feasts, wastes, posts, roosts, lists, nests, rusts, lasts, hoists, ousts.
- sk.—Disc, desk, husk, ask. -skt.—Asked.
- sks.—Discs, desks, husks, asks.
- zd.—Eased, dazed, parsed, paused, dozed, oozed; fizzed, buzzed; sized, noised, housed, used.
- sht.—Leashed, dished, meshed, lashed, rushed, washed, pushed.
- zhd.—Rouged.

Ex. VII.—*Glides from the Gutturals k, g, and ng,*

- kt.—Leaked, ached, worked, larked, talked, joked; picked, sect, act, duct, asked, locked, looked; liked, rebuked.
- kts.—Picts, sects, acts, ducts.
- ks.—Leeks, aches, irks, arks, talks, oaks, perukes; fix, X, axe, ducks, ox, looks; likes, dukes.
- ksth.—Sixth. -ksth.—Sixths.
- kst.—Fixed, next, axed, boxed.
- gd.—Leagued, plagued, prorogued; digged, egged, bagged, lugged, fogged.
- gz.—Leagues, plagues, morgues, rogues; digs, eggs, bags, lugs, dogs, fugues.
- ngd.—Winged, hanged, tongued, wronged.
- ngz.—Wings, hangs, tongues, tongs.
- ngk.—Wink, bank, sunk.
- ngkth.—Length. -ngkth.—Lengths.
- ngkt.—Winked, banked. -ngks.—Winks, banks, hunks.

SECTION IV.

THE MECHANISM OF SPEECH.

Means of Studying the Mechanism of Articulation.

In order to intelligently study and regulate the positions and movements of the lips, teeth, tongue, palate, etc., in the formation of speech sounds, procure a small hand-mirror : by holding this before the face in a good light the articulation may be easily seen and understood. In some of the speech sounds the articulating organs within the mouth become partly or entirely hidden from view ; the use of a probe—an ordinary thin penholder, a knitting-needle, or the handle of a small spoon answers the purpose—will assist the identification of the invisible positions and points of contact, which may be further localised, after a little experience, by the muscular sense.

Action of the Lips in Speech.

Hold a mirror before the face and pronounce, as distinctly as possible, *ä*, *ā* and *ē* (as in saying “ ah,” “ A ” and “ E ”), prolonging the sound of each vowel for the purpose of deliberate observation. Note carefully the positions of the lips for each vowel : it will be seen that, although the opening of the mouth varies for each, the lips do not make any definite movement but remain passive. Pronounce *au* *ō*, *ōō* (as in the words “ awe,” “ owe ” and “ ooze ” or “ zoo ”—without the *z*) : it will be seen that in each of these three enunciations the lips take an active part and assume a definite position, being slightly protruded or pouted in the

formation of each vowel. (**Au**, **ō** and **ōō**, together with the short vowels **ɔ** and **ɔɔ** are technically classified, by reason of the action of the lips in their formation, the *Rounded Vowels*.) Repeat the set of six sounds many times before the mirror until lip actions become familiarised through the combined medium of sight, hearing, and the muscular sense. Practise the contrast of **ā** and **au**, trying to make the lip action in **au** as definite as possible ; then practise **ā** and **ō** in the same way, and finally **ē** and **ōō**.

The observations in the mirror, and the practical experience gained by the experiments, will soon teach the student the important part which the lips play in the enunciation of the vowels ; not only as regards the due distinctions of sound, but also with regard to the facial expression. In observing various speakers and singers it will be noticed that a free action of the lips gives at once distinctness to the utterance, and natural expressiveness to the face ; on the other hand, hardness or immobility of the lips not only diminishes the recognisable character of each of the “rounded” vowels—**au**, **ō** and **ōō**—but gives a dull, or blank or “stony” appearance to the face. In some cases it may be found that there is a tendency—more or less marked—to pronounce the vowels with some peculiar twist or irregularity or contortion of the lips, or to speak on one side of the mouth more than on the other. The mirror will bring any such tendency as this to the student's own notice, and the practice will soon enable him to correct—or at least to modify—the defect. And while learning, with the mirror, to cultivate the utmost flexibility and precision of the lip movements, the student will learn to avoid any *excessive* movement, which, if not seen and checked, is liable to develop into an unnecessary “mouthing” of the words, or even into a conspicuous grimacing. (Practice for develop-

ing the mobility and control of the lips will be found in the Lip Articulation Exercises, pp. 29, 30, and in the Lip Consonant Glides, pp. 49, 50, and 52.)

Action of the Jaws in Speech.

Holding the mirror before the face speak, as before, the vowels *ä, au, â, ô, ê, ôô*, watching now the position of the teeth. In "rounding" the lips for *au, ô* and *ôô* the teeth will be less clearly visible than in *ä, â* and *ê*, but with a little self control of the lips the teeth will be sufficiently perceptible for the purpose of observation. It will be seen in running through the series *ä, au, â, ô, ê, ôô* that the space between the teeth diminishes for each succeeding vowel; in going the reverse way—*ôô, ê, ô, â, au, ä*—the teeth separate more and more; the mouth opening widest for *ä* and shutting closest for *ôô*. It will, however, be found quite possible to say, or sing, *ä* with the teeth clenched, and also possible to say, or sing, *ê* with the teeth separated to their fullest extent; but this will not be found either convenient or effective. A few minutes spent in experimenting with each of the vowels, with the teeth opened at various degrees, will help to familiarise the student with the nature of each sound, and will teach him, in the most practical manner, what influence the opening or closing of the mouth has, in his case, upon the enunciation and voice.

If any difficulty is experienced in opening the mouth widely and keeping it open during these experiments, place a silver coin edgeways between the teeth to keep them apart. Begin with a sixpence, then try a shilling, and, if possible without hurting or straining the jaw, try a florin and a half-crown. Holding the coin between the teeth practise speaking each of the vowels for a few minutes; also sing each vowel up and down the scale throughout the compass of the voice. The coin entering half way into the mouth will somewhat

Müte, mür, man, mäsk; mête, mêt; mîle, mill; möpe, möp; bööt, book; dücke, dück.

impede the action of the tongue-front in *ā* and *ē* but this will not prevent the exercise being carried out so far as is necessary for cultivating the power of opening the mouth. After practising with the coin for some few minutes remove it from the mouth and try to keep the teeth apart without the mechanical prop.

In actual speech or song there is no particular object in opening the jaws very widely except to assist the opening of the *back* parts of mouth and the pharynx. It is possible for a well-trained speaker or singer, who has the throat, tongue and soft-palate well under control, to widen the pharynx, depress the tongue-back and raise the soft palate so as to obtain a perfect "forward placing" of the voice without stretching open the jaws to anything like their fullest extent; but for beginners, who usually keep the teeth too close together, it is advisable to practise opening the jaws as widely as possible in early exercises as that assists the opening of the back parts of the mouth, and leads to a forward production of voice with the least possible delay.

By observing various speakers and singers it will be noticed that some keep the mouth almost closed, while others open it so widely as to disclose the entire cavity to a very conspicuous—not to say alarming—extent. It has often been laid down by teachers of singing and speaking, as an essential of proper voice production, that the mouth should be opened very widely; and many teachers even go so far as to fix each his own specific measurement or allotment of the inter-dental space for each vowel. As a general principle it may be said that a widely opened mouth is favourable to the production of a large volume of sound, and gives increased space for tongue action; but neither the volume nor quality of voice nor the distinctness of pronunciation is in all cases directly commensurate with the degree of mouth opening. One person may speak or sing with abundant volume and excellent quality of voice, and

with perfect enunciation, without opening the mouth widely; another will retain the proverbial "plums in the mouth" however much he may—like the sepulchre at Elsinore—"ope his ponderous jaws." It is true, however, that the tendency of English speakers is to keep the mouth so closed as to hamper the movements of the tongue and soft palate, and to prevent the proper opening of the pharynx and fauces necessary for the free emission of the voice from the throat into the mouth cavity. The result of this undue mouth closure is that the voice—*i.e.*, the column of vocalised air issuing from the larynx—fails to directly reach the hard palate, upon which it should impinge; and becomes "veiled" or partly absorbed by the obstructions of the back of the tongue, the fauces, and the soft palate: consequently, the full amount of clearness and distinctness of voice is lost. Nasal tone, throatiness, and defective articulation are often attributable—for the reason just explained—to the habit of keeping the teeth too close together when speaking and singing. But, according to the authors' experience with thousands of students, no hard and fast regulation can be formulated as to the precise extent to which the jaws should be opened; much depends upon the natural construction—ininitely variable as to size and proportion—of each individual throat and mouth.

Defective Teeth Detrimental to Speech.

Spaces between the teeth may, by permitting an excessive and uncontrollable escape of air, impair the articulation of some of the consonants, and may also cause a peculiar hissing accompaniment to other speech sounds. Any irregularity in the formation of the teeth should be remedied, if possible, by dentistry; and any space due to the loss of a tooth should, if it interfere with articulation, be filled up without delay. Moreover, the

importance of the teeth, in regard to personal appearance, is exceptionally great in the case of public speakers and singers.

Action of the Tongue in Speech.

In order to study the positions and movements of the tongue it is necessary to obtain the best possible view of the interior of the mouth. To do this sit or stand with the *back* turned towards a good light (window, gas, or lamp). The best position for the light is just over the left shoulder, and as near the head as possible. Open the mouth wide and hold the mirror before the face in such a way as to reflect the light well into the back of the throat, so that the mirror serves the double purpose of illuminating the throat and presenting the reflected image to the eye. The position described—with the back turned to the light—is more effectual than *facing* the light, as it enables the student to keep the head in a natural position and to direct the illumination to the best advantage; in facing the light it is usually necessary to throw the head back rather awkwardly and the direct rays of a strong light are apt to dazzle the eyes. Having, by a few moments practice in examining the interior of the mouth, got into the way of viewing it as completely as possible the position of the tongue in forming the vowels may be readily identified and, with practice, completely controlled, and the vowelization improved to the fullest possible extent.

Open the mouth wide and sing or speak on a sustained tone the vowels *ä*, *au*, *ā*, *ō*, *ē*, *ōō*, keeping the mouth well open, and studying carefully in the mirror the position of the tongue for each vowel. It will be seen that for *ä* and *au*, which may be called the *open* vowels, the cavity of the mouth can be enlarged to the fullest degree owing to the depression of the tongue throughout its length; this discloses a full view of the cheeks, fauces, soft palate, uvula, and the back

wall of the pharynx. In *ā* and *ō*, which may be termed the *semi-open* vowels, the view of the interior is obstructed owing to the rise of the tongue essential to their formation : in *ā* the tongue-*front* rises, in *ō* the tongue-*back* rises. At the termination of *ā* and *ō* the tongue rises still higher which gives to these vowels their characteristic “vanish” or “glide” ; in *ā* the tongue glides towards the position for *ē* ; in *ō* it glides towards the position for *ōō*. In *ē* and *ōō*, which may be called the *close* vowels, owing to the approximation of the tongue to the roof of the mouth, the tongue is raised so high as to hide the interior of the mouth almost entirely ; in *ē* the tongue-*front* almost touches the *hard* palate ; in *ōō* the tongue-*back* almost touches the *soft* palate.

A short time spent in studying the positions of the tongue in the six vowels, as described, will enable the student to understand clearly the following technical classification of the long vowels.

2 Open Throat Vowels	{	<i>ā</i> with Tongue Low.
	{	<i>au</i> „ „ „
2 Semi-Open Vowels	{	<i>ā</i> „ Tongue-front Middle.
	{	<i>ō</i> „ Tongue-back „
2 Close Vowels	... {	<i>ē</i> „ Tongue-front High.
	... {	<i>ōō</i> „ Tongue-back „

Practice for developing the control of the tongue will be found in the Teeth and Tongue Articulation Exercises, pp. 33 and 34, and in the Consonant Glides, pp. 49 to 55.

Action of the Soft Palate in Speech.

The soft palate is the back portion of the roof of the mouth terminating with the uvula. Pass the tip of a finger along the roof of the mouth beginning immediately behind the top front teeth : it will be felt that the surface touched is unmistakeably hard and bony in character—this is the

hard palate ; as the finger extends inward towards the back of the mouth it will be found that the character of the roof changes to a fleshy and yielding substance—this is the *soft* palate.

The soft palate forms a movable curtain separating the mouth from the naso-pharynx. In breathing through the nose the soft palate takes a relaxed position so that its edges hang down and rest upon the back of the tongue ; in breathing through the mouth the palate is raised, and drawn backwards so that it rests against the back wall of the pharynx. If, during expiration, the soft palate is lowered, or relaxed—as in breathing with the mouth closed, or in producing the nasal speech sounds *m*, *n*, and *ng*—the nasal cavities are brought into open communication with the throat, so that the breath and voice pass into and through the nose, imparting to the voice a “nasal” tone ; if, during expiration, the soft palate is raised and drawn back—as it should be in the pure utterance of all speech sounds, with the exception of *m*, *n*, and *ng*—the passage leading from the throat to the nose is completely closed, so that no voice whatever can pass into the nasal cavities and, consequently, no “nasal” tone is produced. This is the main function of the soft palate in regard to voice and speech.

For the perfect production of a vowelised tone the stream of vocalised breath issuing from the larynx must be directed well forward in the mouth so that the voice impinges upon the hard palate. In order that this “forward placing” of the voice may be accomplished the soft palate must be in a normal and healthy condition—*i.e.*, perfectly formed, firm and elastic—and, further, it must be so thoroughly responsive to the muscular impulse of vocalisation as to spontaneously rise sufficiently to not only shut off the nasal cavities above it, but to get “out of the way” of the voice, so to speak. If the palate and uvula hang too low over the faucal arch

the voice will be what is technically termed "veiled," and its clearness and brightness of tone deadened through the absorbtion of the sound-waves by the flaccid edges of the obstructive palate. Nasality of utterance is caused by the passage of voice into the naso-pharynx, owing to the *imperfect* closure of that cavity by the soft palate. (It may be mentioned here that defective action of the soft palate is frequently due to malformation of that organ, or to some abnormal condition of the adjacent parts of the vocal mechanism, *e.g.*, to catarrhal affections, elongated or relaxed uvula, polypi or adenoid growths, cleft-palate, cold in the head, etc. In all cases where there appears to be any physical defect the best possible medical assistance should be sought without delay).

The soft palate, when under proper control, is very mobile, and exercises by its changes of position great influence over the character of the voice. In untrained speakers and non-singers, however, the palate is but slightly subject to volition; with vocal practice, especially if systematically directed, the muscular control of the palate may be rapidly increased, and its firmness and elasticity improved. This control of the palate—together with that of the tongue—forms one of the most important departments of voice culture.

In order to get a clear view of the soft palate in action, stand with the back turned towards a good light—bright daylight from a window, gas, electric light, or a good lamp of any kind will answer the purpose. The best position for the light is over the left shoulder, a few inches from the head. Hold a hand-mirror before the face, open wide the mouth and so arrange the position that the light reflects from the mirror well into the back of the mouth: the mirror thus serves not only as a looking-glass, but as a reflector to illuminate the throat. With a little management in arrang-

ing the position of the head and directing the light, an excellent view of the soft palate can be obtained.

Open the mouth widely and draw two or three breaths through the mouth, depressing the back of the tongue as much as possible, and noting the appearance of the "faucal arch"—*i.e.*, the space between the edge of the soft palate and the tongue—at the back of the mouth. Keeping the mouth wide open, and watching the soft palate, draw a deep breath through the nose. It will be seen that immediately the inspiration begins the back of the tongue rises, and the soft palate and uvula are lowered till they rest upon the back of the tongue. Immediately after the inspiration of breath sing, or declaim loudly on any well-sustained pitch the vowel *ā* (as in father). It will now be observed that the back of the tongue is instantly lowered, and that the palate and uvula rise, producing a decided elevation of the faucal arch. Repeat the alternate actions of inspiring through the nose and vocalising, as described, several times, keeping the mouth open and studying the palate movements in the mirror. In a well-trained vocalist—whether singer or speaker—the palate is highly mobile and responsive to volition; in untrained speakers and non-singers the palate, as a rule, is more or less flaccid and torpid. (Soft-Palate Exercises will be found on pp. 48-49.)

SECTION V.

NOTES ON PRONUNCIATION AND MISPRONUNCIATION.

Faults in pronunciation may be briefly summarised as follows :—(1) Physical defects and constitutional impediments ; (2) foreignisms, provincialisms and local peculiarities ; (3) illiteracies and vulgarisms due to general want of education ; (4) carelessness, affectations and mannerisms. To classify and describe these in detail within the limits of a handbook is, of course, impossible ; and even if such a work were successfully compiled, the mass of information would, for the most part, prove practically useless to any individual student. The help and guidance of an experienced teacher will, however, enable the student to follow out the special form of drill required in his particular case. The systematically arranged Tables given in these pages will, if used with proper judgment and tact, supply all the material necessary for general purposes of training in enunciation. Where modification or extension of the work is advisable, the discretion of teacher and student must be used as circumstances dictate.

Omission and Misplacement of the Aspirate.

The faults in regard to the pronunciation of aspirates are (1) "aitchlessness," in which the aspirate is never pronounced at all ; (2) occasional dropping of the **h** through carelessness ; (3) misplacement of the **h**, in which the aspirate is erroneously sounded in words not beginning with **h**. These faults are occasionally committed by intelligent and well-informed people—even including some highly gifted public speakers ; but, in general, the faults are due either to defective education or to the association, in early life, with illiterate people. The omission or misplacement of the **h** constitutes, perhaps, the most glaring and objectionable mistake in pronunciation that a speaker can commit ; a fault which invariably places him at a serious disadvantage in the estimation of the generality of educated listeners, whether in social life, in business, or in public speaking. Every student should therefore take pains to perfect himself in this particular branch of pronunciation at the outset of his studies, as the longer the fault is neglected the more difficult it is to cure.

Remedy for difficulty with the *h*.

The chief difficulty in curing a habit of mispronouncing the aspirate lies in the fact that although the error strikes with a painful shock upon the refined ear of a listener, the fault is, as a rule, unnoticed and practically unheard by the speaker who commits it. This renders an effectual cure much more difficult and tedious than is generally supposed.

The defective speaker should first study the table of aspirated and unaspirated words on pp. 35 and 36 (Tables XI. and XII.). Each word should be practised aloud many times over, the object being to emphatically differentiate the sound of aspirated and non-aspirated syllables.

After working through all the words on Tables XI. and XII. in the manner indicated on page 36, the student should write out a list of familiar words containing aspirates, such as the names of people, places, or things, which he is in the habit of mentioning, and practise them as an exercise. The following list of twenty well-known localities in and around London will serve as an example.

“Hoxton, Haggerston, Highbury, Hackney, Homerton, Harringay, Hornsey, Holloway, Highgate Hill, Hampstead Heath, Haverstock Hill, Hendon, Hammersmith, Hanwell, Hounslow, Hampton Court, Roehampton, Nunhead, Rotherhithe, Blackheath Hill.”

The following names selected from the *Gazetteer* will serve for practice in **wh** :—

“Whippingham, Whitby, Whitechurch, Whitechapel, Whitehaven, Whitstable, Whittington, Whitworth.”

Such sentences as the following may also be rehearsed with advantage :—

Up a high hill he heaved a huge hogshead.
The horn of the hunter is heard o'er the hill.
He hung his high hat on a hook in our hall.

The exercises above suggested may be followed by reading aloud ordinary composition with special attention to the aspirates. Having selected a passage (the following page would answer the purpose), mark with a pencil all the initial aitches, so that they may not escape the attention. At first accentuate the aspirates rather sharply—exaggerating them—but afterwards try to read them smoothly and naturally. Finally, it will be possible to control the aspirate in ordinary speech without evincing the slightest self-consciousness or effort.

The *h* silent in heir, hour, honour and honest.

The letter **h** should be invariably aspirated in the pronunciation of all English words where it occurs as an

initial, excepting only the four words *heir*, *hour*, *honour* and *honest*, in which it must be entirely suppressed. To sound the **h** in either of the four words named, or in any of their derivations—such as *heir-loom*, *hour-glass*, *dishonour*, *dishonesty*, etc.—is to commit one of the most glaring faults in pronunciation. In the earlier half of the nineteenth century it was considered correct to drop the **h** in pronouncing *herb*, *humble* and *humour*; but this is no longer necessary, as the modern dictionaries are unanimous in authorising the sounding of **h** at the beginning of all words except the four mentioned above.

Modifications of the Aspirates necessary for natural speech.

In the above exercises the **h** and **wh** should be practised with as much strength as possible, in order to develop the power and control of the aspirates: this is, of course, especially important to persons who have any difficulty in pronouncing the **h**, or any tendency to sound the aspirate in the wrong place. For the purpose of exercise the aspirates may, with advantage, be sounded with marked exaggeration, but in actual speech this exaggeration must be rigorously avoided. In refined and finished elocution the aspirates should not be forced, as any apparent effort is apt to develop into either a self-conscious and pedantic style of speech, or what is worse, a kind of snobbish ostentation. But on the other hand, the aspirates must not be allowed to drop so as to cause their apparent omission.

In natural speech the degree of verbal stress varies according to the relative value or importance of each word, and the same rule applies of course to the various words which happen to begin with aspirates. That is to say, the force or audibility of the aspirate should be regulated according to the degree of emphasis appropriate to the

particular word of which it forms a part. To take a simple instance, suppose a person, in referring to a friend's belongings, mentions "his house, his horse, his hounds." Each of the six words begins with an aspirate, but the word "his" is so unimportant that it is naturally spoken with very little emphasis, while the relatively important words "house, horse, and hounds," receive much greater stress of voice: the aspirate, like the rest of the syllable, is proportionately strong on the important and weak on the unimportant word. Again, referring pointedly to the house, horse, and hounds *belonging to your friend*, as distinct from those belonging to anyone else, a different arrangement of the emphasis is used—"his house, his horse, his hounds," reversing the order of strong and weak aspirates accordingly. If mentioning emphatically your friend's house and his wife's horse, you would probably speak the four words "his house, her horse," with an equal stress and equal force of aspirate. In each case the aspirate is regulated in force in accordance with the natural emphasis of the word. If this general principle is borne in mind it will keep the student from making the glaring error of dropping aitches in important words, and will also save him from sounding the aspirates in unimportant words with excessive force.

The Nasal Consonants *m*, *n* and *ng*.

The mouth formations of *m*, *n* and *ng* are identical with those of the mutes *p*, *t*, *k* and *b*, *d*, *g*, respectively; the mouth position for *m* being the same as for *p* or *b*, the position for *n* the same as for *t* or *d*, and the position for *ng* the same as for *k* or *g*. The difference in the formation lies in the position of the soft palate. In the mutes the soft palate joins with the back of the pharynx, and shuts off the passage leading to the nose, thus effectually preventing any escape of breath. But in the liquids, *m*, *n* and *ng*, the soft

palate does not close the passage of the naso-pharynx, and consequently the vocalised breath resounds in and passes through the nasal cavities. The explosion of breath characteristic of the mutes does not occur in the nasal liquids, as no stoppage of the breath takes place.

Experiments with the Nasal Liquids.

Hold a mirror before the face and speak, very forcibly, the following syllables, trying to exaggerate and prolong the nasal sounds as much as possible :—

him	hin	hing
im	in	ing
mim	min	ming
nim	nin	ning

In practising the above syllables as directed, it will be observed that in all cases the sound of the nasal consonants —**m**, **n**, and **ng**—passes through the nose. The lips are compressed for **m**, the tongue is pressed against the hard palate for **n**, and the tongue and soft palate are joined for **ng**. If the nasal passages are closed, obstructed, relaxed, swollen or malformed the correct pronunciation and musical quality of the nasal consonants are lost. If the nostrils are temporarily closed by pinching them between the finger and thumb, and an attempt is made to pronounce the word “man” it would sound like the word “bad”; similarly “hang” will deteriorate into “hag.” This change of **m**, **n** and **ng** into **b**, **d** and **g** is a well-known peculiarity of persons suffering from a “stuffy” cold in the head.

Nasal Resonance in *m*, *n* and *ng*.

The perfect production of the nasal consonants, which should have a clear, ringing sound, depends greatly upon the conformation and condition of the naso-pharynx and nasal cavities, from which the "nasal resonance" essential to *m*, *n* and *ng* is derived. Defective nasal resonance is sometimes due to *polypi* or other nasal growths, or to some constriction or chronic obstruction of one or both of the nasal air passages: in such cases medical or surgical treatment by a throat specialist should be obtained without delay.

Nasality and Defective Nasal Resonance.

The term "nasality," or "nasal tone," is often used in confusion with a certain bad quality of voice which, for the sake of a necessary distinction, may be called "Defective Nasal Resonance." The following explanation of each term will prevent misunderstanding. Defective Nasal Resonance is the imperfect pronunciation of the three nasal consonants—*m*, *n*, and *ng*. If, in pronouncing these sounds, the voice does not pass into and resound in the cavities of the nose, or if those cavities are deformed, or obstructed, or otherwise unfitted to act as resonators, the musical tone which these three consonants properly derive from the nose is more or less impaired.

Nasality, on the other hand, is the fault of imparting a nasal tone, or "twang," to any of the *vowels*, all of which should be quite free from nasal resonance. If in speaking or singing a vowel the soft palate does not lie closely against the back of the pharynx, so as to completely shut off the naso-pharynx from the throat, the voice will enter the nose and the pure vocality of the tone will be destroyed. This peculiarity is very noticable in many Americans, and also—

but with a very different form of production—in “cockney” speakers. (Exercises for developing the Nasal Consonants will be found on p. 45).

The Initial or Consonant *r* and the final or Vowel=glide *r*.

The initial *r* as in *reed* is by nature “rough,” “trilled,” or “rolled.” It is produced by a vibration of the point of the tongue. Mispronunciations of this consonant are usually due to a want of flexibility in the tongue, owing either to a malformation of that organ, or, more commonly, to an habitual carelessness or languor of speech inducing a chronic inactivity of the tongue point. Those who do not succeed in properly “trilling” the *r* usually substitute either a labial sound akin to *w* or *oo*—sometimes with a vibration of the lips—or else a guttural sound by raising the back of the tongue and producing a vibration of the uvula, or extremity of the soft palate.

The final *r* as in *ear* is “smooth,” having no vibration. It consists of a “glide” or slide of the tongue from the position of any vowel towards the “neutral” vowel *er*. When *r* follows a simple vowel it forms a “Murmur Diphthong” as in *ear*, *air*, *oar* and *poor*,—approximately *ē^{er}*, *ě^{er}*, the neutral vowel being faintly sounded and forming what is termed a “vanish.” When *r* follows a diphthong it forms a “Murmur Triphthong” as in *ire*, *our* and *pure*—approximately *ī^{er}*, *ou^{er}*, *pū^{er}*. In Scotland, in many parts of Ireland, and some parts of the North of England, where these vowel glides are not generally recognised, the final *r* is usually trilled. In some English dialects the final part of the glide is sounded too fully, producing what is termed a “burr,” *ear* being pronounced *ē-ur*. (Rules for pronouncing the “trilled” and the “smooth” *r*, with exercises, will be found on p. 37.)

Lisping.

This fault consists, technically, of a particular form of mispronunciation in which the sibilant *s* and the corresponding vocal *z* are sounded like the breath consonant *th* and the corresponding vocal *dh*; *th* being substituted for *s* and *dh* for *z*. Thus a person who lisps will call the letter *s* (pronounced *ess*) *eth*, the letter *z* (pronounced *zed*) *dhed*; he will say *hith* for *hiss*, *hidh* for *his* (phonetically *hiz*), *thin* for *sin*, *dheal* for *seal*, *thithter* for *sister*, *dhig-dhag* for *zig-zag*, *lithp* for *lisp*, etc. Some people lisp only on the final *s* and *z*, being perfect in the initial articulation; some who are perfectly correct when speaking out emphatically, lisp in light colloquial speech. Lispers are usually unconscious of their peculiarity, and even when it is pointed out they do not readily identify the defect; their ear having been accustomed to their lisp from earliest childhood, they fail to notice it and fancy that they are actually pronouncing the sounds of *s* and *z* which are intended. (This unself-consciousness of the lisp forms one of the chief difficulties attending its cure.) Lisping is often attributed, popularly, to affectation; but according to my experience the habit is usually an unconscious and involuntary one. In many cases, and notably among some sections of the Jewish community, it appears to be distinctly hereditary or racial; and it may sometimes be attributable to some physical peculiarity or malformation of the tongue or palate. In most cases, however, the lisp is simply due to a want of muscular control over the tongue, which is allowed to get between the teeth when it ought to be placed against the hard palate, a fault which can, in almost all cases, be quickly cured by the systematic practice of a few exercises. (An exercise for developing the distinctions between *th* and *s*, *dh* and *z* is given on p. 44.)

Remedy for Lispings.

The first thing is to ascertain by examination whether there is any physical defect of the teeth, tongue or palate ; then, if necessary, the assistance of a skilful dentist or surgeon should be obtained to improve the organic structure and condition of the mouth as far as possible. The next thing is to study carefully the exact formation of the consonants **th** and **s**, respectively. The two sounds may then be practised, with the constant assistance of the mirror, in the Tabular Exercise (page 44), in which **th** and **s**, and the corresponding vocal consonants **th** and **z**, are brought into contrast.

Practise each pair of words in the Table by placing them in the following form of emphatic questions and answers.

Did I say *theme* or *seem* ?
 I said *seem* not *theme*.
 I said, not *theme*, but *seem*.

Did I say *seem* or *theme* ?
 I said *theme*, not *seem*.
 I said, not *seem*, but *theme*.

The following list of familiar words, in which **th** and **s** constantly occur, should then be declaimed with as much emphasis and clearness as possible : the list may easily be extended to suit special cases by adding any particular words that may happen to give special trouble to the individual student:—*First, second, seconds ; three, third, thirds. fourth, fourths ; fifth, fifths ; six, sixes, sixth, sixths ; seven, sevens, seventh, sevenths. eights, eighth, eighths ; nines, ninth, ninths ; tens, tenth, tenths. Thirty-three thousand three hundred and thirty-three ; Sixty-seven thousand seven hundred and seventy-six. Sunday, Wednesday, Thursday, Saturday. August, September, December. Six thick thistle sticks. A short*

selection of ordinary composition may then be read aloud with special attention to the *th* and *s* sounds, which should be carefully underlined with a pencil in order that they may strike the attention when reading. If these progressive exercises are patiently and energetically practised and mastered in rotation, the lisp will soon be permanently cured, so that with a little self-watchfulness it may be avoided even in ordinary conversation.

The "Intermediate" Vowel *ä*.

ä, as in "pass," "glass," "dance," etc.—This vowel may be described either as a short pronunciation of the *ä* in "father," or as a medial sound between *ä* and the *ä* in "fat." To "popular" ears "*ä*" is of a somewhat intangible character its recognition and adoption seeming to be confined to a comparatively narrow section of what must be called, for the sake of a distinctive term, "refined" speakers. This restricted usage of *ä* might, perhaps, be considered a justification for its total abolition, were it not for the following very practical reason. There exists almost throughout England a divided usage; many sections of speakers in different parts of the country identify the *ä* in "pass" with the sound of *ä* as in "father," while many other sections of English speakers identify it with the sound of *ä* as in "fat." Consequently, such words as "pass," "last," "gasp," "glance," "glass," "dance," "France" are pronounced either as *päss*, *läst*, *gäsp*, *glänce*, *gläss*, *dänce*, *Fränce*, or else as *päss*, *läst*, *gäsp*, *glänce*, *gläss*, *dänce*, *Fränce*. This leads to a highly unsatisfactory confusion, for, whichever of the two pronunciations, *päss* or *päss*, a speaker may adopt, a large proportion of his hearers must inevitably be unfavourably impressed. Therefore the only pronunciation of the word "pass" that can be adopted universally without objection is the intermediate sound *päss*, which

lies, as it were, mid-way between *päss* and *päss*, and consequently never jars upon the ears of either of the two adverse sections of listeners. It is true that in certain circles the preference for either *päss* or *päss* is almost fixed. Speaking generally, the preference of well educated people in the South of England inclines more frequently towards *päss*, and in the North the inclination is more toward *päss*; but the two tendencies are so subject to fluctuation, even in the same district, that it is practically impossible to come to a satisfactory decision in favour of either one or the other: Southerners will doubtless continue to pronounce "Bath" either as *Bäth* or *Bäth*, and Northerners will still call "Manchester" either *Mäñchester* or *Mäñchester*. A curious fact is that speakers who habitually say *päss* attribute the contrary pronunciation, *päss*, to "affectation," and those who habitually say *päss* consider that *päss* sounds "affected." In London it seems that *päss* is popularly considered an "affected" pronunciation, and the opposite extreme *päss*—tending towards *porse*—has a distinctly "cockneyfied" effect. In face of this highly unsatisfactory state of disorder arising from *päss* and *päss*, it will, I think, be readily granted that there is a practical necessity for speakers, and especially public speakers who address varied and "mixed" audiences, to cultivate the intermediate sound of *ä*. The advantage of *päss* is not only that it is technically correct, but it avoids the "Scylla and Charybdis" of *päss* and *päss*.

Exercise for the development of *ä*.

The Table on p. 39 gives a list of forty words representing the medial *ä* with every consonant combination, and placed in contrast with the long *ah* (*ä*) and the short *a* (*ä*). Practice the Table aloud, trying to pronounce distinctly the three different vowel sounds with a view to acquiring a mastery over the intermediate sound (*ä*),

indicated in the third column. Put each triplet of words into the form of emphatic questions and answers, thus :—

Did I say *päss*, or *päss*, or *päss*?

I said *päss*, not *päss* nor *päss*.

I said *päss*, not *päss* nor *päss*.

I said, not *päss* nor *päss*, but *päss*.

I said, not *päss* nor *päss*, but *päss*.

By this means the respective sounds will be brought into more striking comparison, and the effort made to emphasise the triple distinction should soon overcome any uncertainty, either of the ear or of the voice.

The “ Liquid ” L.

This highly musical consonant furnishes, when well pronounced, one of the most bright and ringing sounds of speech. Its quality is derived from mouth resonance, and its right formation involves some precision in the control of the tongue. The articulation consists in pressing the *tip* of the tongue against the hard palate; a stream of vocalised breath then passes through the mouth over the *sides* of the tongue, which are left free.

The most frequent defect in the enunciation of l is indistinctness, and a lack of the clear “liquid” quality which properly belongs to this consonant. The defect is due to the tongue not being placed against the hard palate with sufficient precision. In some cases the tip of the tongue does not touch the palate at all, the result being a total omission of the consonant. It is not uncommon for young children to say *'ike* for “like,” *pum* for “plum,” etc., and grown-up persons occasionally drop their *final l's* and pronounce “little” *littoo*, “hill” *hioo*, etc. A little energetic practice with the exercises given on pp. 46-47, will, however, soon remove any tendency to this form of mispronunciation, and will develop the L to its full musical value.

The "Lingua-dentals" *th* and *dh*.

These two digraphs represent in each case a single elementary consonant. The articulation is the same for each, the only distinction being that **th** is a *breath* sound or "hiss," and **dh** a *semi-vocal* sound or "buzz." The formation of **th** and **dh** consists in placing the tongue between the upper and lower teeth, biting its edge (as illustrated in Diagram 5, page 12), and then forcing the breath between tip of the tongue and the two centre top teeth.

Foreigners learning to speak English usually experience great difficulty in mastering the pronunciation of **th** and its co-relative semi-vocal **dh**. A Frenchman or German will generally be found to substitute either *t* or *s* for **th**, and either *d* or *z* for **dh**. Thus "think" is sounded more like *tink* or *sink*; "this, that, then, there" are given either as *dis, dat, den, dere* or *zis, zat, zen, zere*; and "father, mother, brother" become *fader, moder, broder*, or else *fazer, mozer, brozer*.

Native English seldom experience any difficulty in sounding **th** and **dh**, except in the case of young children who, not unfrequently, change **th** into *f*, and **dh** into *v*, so that "think" becomes *fink*, "three" *free*, "with" *wiv*, "father" *farver*, "mother" *muver*, etc. Children, however, almost invariably grow out of this fault when they learn to read—that is, if the mispronunciation is carefully pointed out to them. In grown-up persons the fault is confined, almost entirely, to the extremely illiterate: notably in the most pronounced "cockney" speakers of the "coster" type. In almost every case the mispronunciation of **th** and **dh** is due to the force of habit, and, provided there exists no serious physical defect in the tongue, the difficulty can be overcome by careful practice. (Exercises for the development of these consonants are given on pp. 47-48).

The "Vocal" Consonants.

The technical difference between the "breath" and "vocal" consonants may be readily understood by trying the following simple experiment. Place the fingers of one hand upon the throat in the region of the larynx (the small lump popularly termed "Adam's Apple"). Speak very forcibly the words "strife" and "strive." If the words are clearly and correctly sounded it will be noticed that in finishing the word "strive," which contains the vocal consonant *v*, a very perceptible vibration of the larynx will be felt by the hand. In saying "strife," containing the non-vocal *f*, no vibration takes place at the end of the word. The vibration and non-vibration of the throat will be still more clearly distinguishable in practising the syllables *fiff* and *viv* in contrast. The vibration of the throat is due to the vocal cords, in the larynx, being brought together and thrown into vibration in the act of vocalisation. The same effect is produced in speaking the vocal consonants *b*, *d*, *g*, *dh*, *z*, *zh*, and *j*, in the syllables *bib*, *did*, *gig*, *dhidh* (as in "thither"), *siz*, *zhizh* and *jij*. The vocal tone produced in these consonants is of a crude kind; it lacks the clear and "singable" quality of the vowels, and is far inferior to that of the liquids *l*, *m*, *n*, *r*, *w*, *y*, and *ng*. For this reason *b*, *d*, *g*, *v*, *dh*, *z*, *zh*, and *j* are technically termed "semi-vocals," while the liquids just mentioned are termed the "vocal" consonants.

Next to the *breath* consonants *p*, *t*, *k*, *f*, *th*, *s*, *sh* and *ch*, which are absolutely toneless and unsingable, the semi-vocals represent the least musical of speech sounds. Their importance in regard to euphony of speech, however, is not less on that account. To attain the fullest amount of musical quality in speech and song it is not only necessary that the more euphonious sounds should be developed, but it is equally important that the less musical elements should be rendered no more unmusical than is absolutely

necessary. In this regard it is important, that what little tone there is to be got out of the semi-vocals should not be lost, and that they should not be allowed to degenerate into "hisses." (Exercises for the development of the vocal consonants will be found in Tables 5 to 10, in which the "breath" consonants and the "semi-vocals" are placed in alternate columns; a specially arranged exercise for the "liquids" will be found on page 46).

The following classification of the Consonants will facilitate the due recognition and distinction of the corresponding Breath and Vocal Sounds:

Three Breath Mutes	p, t, k.
„ Vocal „	b, d, g.
Four "Hisses"	f, th, s, sh.
„ "Buzzes"	v, dh, z, zh.
One Breath Compound (=t plus sh)	ch.
„ Vocal „ (=d plus zh)	j.
Two Aspirates (Breath)	h, wh.
Seven Liquids (Vocal)	l, m, n, ng, r, w, y.

Importance of Final Consonants.

For distinctness of pronunciation it is specially important that the finals should be uttered clearly and incisively, one of the most usual faults of indistinct speakers being that the *ends* of their words are "clipped," "dropped," or "slurred." In giving finished enunciation great care must be taken to avoid the addition of any after-sound which is liable to be created by an audible escape of breath following the completed word; the effect of this is, sometimes, to add a redundant syllable, converting "hope" into *hope-er*, "Heaven" into *heaven-er*, "and" into *and-er*, etc. This constitutes a grave and conspicuous fault into which speakers are liable to fall in their anxiety to make the ends of their words distinct; the effect is destructive to apparent naturalness of pronunciation, and is apt to become ludicrous. (It is said that a well-known clergyman, exhorting his congregation to "lift up their hearts and live," upset the gravity of his

hearers by saying emphatically "*liv-er*"; and when reminding them that some of them had "one foot in the grave and the other all but," marred the solemnity of the circumstance by changing "but" into "*but-er*.")

Practice in Articulation.

The foregoing systematically arranged Tables of Speech Sounds (pp. 24 to 55) comprise, in condensed form, all the necessary material for cultivating the organs of speech to their fullest power and efficiency. Besides working at the Tabular Exercises, however, the student should practise reading aloud and reciting selections of good English composition, chosen according to his personal taste and special requirements. That is to say, a public speech-maker should select a short passage from one of his own speeches, a preacher should take part of a sermon, a reciter some favourite poem or story, an actor some dramatic scene. Any composition will serve the purpose of exercise, but the student will probably work the more easily, and more directly to his purpose, if he selects something congenial to his taste, and preferably, something that has connection with the particular form of speaking in which he eventually wishes to excel. In all exercises it should be borne in mind that the perfection of enunciation is that which combines accuracy and distinctness with fluency and apparant naturalness, and in every department of elocutionary work "*Ars est celare artem*" (True art is to conceal art).

SECTION VI.

ARTICULATION EXERCISES

IN PROSE AND VERSE.

Practise speaking the following selections, trying to pronounce each phrase as accurately and incisively as possible, giving each letter its due proportion of sound. The lines should be spoken first slowly and deliberately, and afterwards rapidly, until the words can be articulated not only with great power and distinctness of enunciation, but with perfect smoothness and facility.

N.B.—When declamation is inconvenient, the exercises may be advantageously performed in a *loud whisper*.

THE CATARACT OF LODORE.

“ How does the water Come down at Lodore ?” My little ones ask’d me Thus, once on a time ; And moreover they task’d me To tell them in rhyme, The way that the water Comes down at Lodore. From its sources which well In the tarn on the fell ; From its fountains In the mountains Its rills and its gills ; Through moss and through brake,	It runs and it creeps For awhile, till it sleeps In its own little lake. And thence at departing, Awakening and starting, It runs through the reeds And away it proceeds Through meadow and glade, In sun and in shade, And through the wood-shelter, Among crags in its flurry, Helter-skelter, Hurry-scurry.
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Here it comes sparkling,
And there it lies darkling ;
Now smòking and frothing
Its tumult and wrath in,
Till, in this rapid race
On which it is bent,
It reaches the place
Of its steep descent.

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among :

Rising and leaping,
Swelling and sweeping,
Sinking and creeping,
Showering and springing,
Flying and flinging,
Writhing and wringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound ;
Smiting and fighting,
A sight to delight in ;
Confounding, astounding,
Dizzying and deafening the ear
with its sound.

Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And hitting and splitting,
And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,
And guggling and struggling,
And heaving and cleaving,
And moaning and groaning ;
And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,
And hurrying and skurrying,
And thundering and flounder-
ing ;

Dividing and gliding and sliding,	Recoiling, turmoiling and toiling
And falling and brawling and	and boiling,
sprawling,	And gleaming and streaming and
And driving and riving and striv-	steaming and beaming,
ing,	And rushing and flushing and brush-
And sprinkling and twinkling and	ing and gushing,
wrinkling,	And flapping and rapping and
And sounding and bounding and	clapping and slapping,
rounding,	And curling and whirling and purl-
And bubbling and troubling and	ing and twirling,
doubling,	And thumping and plumping and
And grumbling and rumbling and	bumping and jumping,
tumbling,	And dashing and flashing and
And clattering and battering and	splashing and clashing ;
shattering ;	And so never ending, but always
Retreating and beating and meet-	descending,
ing and sheeting,	Sounds and motions for ever and
Delaying and straying and playing	ever are blending,
and spraying,	All at once and all o'er, with a
Advancing and prancing and	mighty uproar,
glancing and dancing,	And this way the water comes down
	at Lodore.

Southey.

"HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX."

I sprang to the stirrup, and Joris, and he ;
 I galloped, Dirck galloped, we galloped all three ;
 "Good speed !" cried the watch, as the gate-bolts undrew ;
 "Speed !" echoed the wall to us galloping through ;
 Behind shut the postern, the lights sank to rest,
 And into the midnight we galloped abreast.

Not a word to each other ; we kept the great pace
Neck by neck, stride by stride, never changing our place ;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

'Twas moonset at starting ; but while we drew near
Lokeren, the cocks crew and twilight dawned clear ;
At Boom, a great yellow star came out to see ;
At Düffeld, 'twas morning as plain as could be ;
And from Mecheln church-steeple we heard the half-chime,
So, Joris broke silence with, " Yet there is time ! "

At Aerschot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray :

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track ;
And one eye's black intelligence,—ever that glance
O'er its white edge at me, his own master, askance !
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned ; and cried Joris, " Stay spur !
" Your Roos galloped bravely, the fault's not in her,
" We'll remember at Aix "—for one heard the quick wheeze

Of her chest, saw the stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky ;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle, bright stubble like chaff ;
Till over by Dalhem a dome-spire sprang white,
And " Gallop," gasped Joris, " for Aix is in sight ! "

" How they'll greet us ! "—and all in a moment his roan
Rolled neck and crop over, lay dead as a stone ;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buff-coat, each holster let fall,
Shook off both my jackboots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer ;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

And all I remember is—friends flocking round
As I sat with his head 'twixt my knees on the ground ;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

Browning.

HAMLET'S ADVICE TO THE PLAYERS.

Hamlet: Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue ; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus ; but use all gently ; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise : I would have such a fellow whipped for o'erdoing Termagant ; it out-herods Herod : Pray you, avoid it.

First Player: I warrant your honour.

Hamlet: Be not too tame neither, but let your own discretion be your tutor : suit the action to the word, the word to the action ; with this special observance, that you o'erstep not the modesty of nature : for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature ; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve ; the censure of which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

First Player: I hope we have reformed that indifferently with us, sir.

Hamlet: O, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some barren spectators to laugh too; though in the meantime some necessary question of the play be then to be considered: that's villainous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.

"HAMLET," ACT III., SCENE II.—*Shakespeare.*

CAPTAIN FRISKLY.

(*Frank Friskly, "a gentleman with a genius for invention and a propensity for progression," pays a visit to his friend Higgins staying at "The Swan" Hotel.*)

Friskly. (Without) Hollo, hollo! what do you mean? At home, and not at home! What's his number? Never mind—I'll find him out. (*Entering*) How are you, Higgins? Glad to see you, old fellow—surprised at my visit, no doubt. Just arrived from Bath—saw your card in the bar, asked for you—not at home—evasive answer, told to walk up, and here I am. Looking deucid well—how's your uncle? sisters quite well? brother Tom alive and merry, eh? got any more pointers? bay mare on her legs again? how's Sally Jenkins? do much on the Leger? what are you up to, here? poaching, eh? sly dog! I know—pretty barmaid—take care, deep ones at the bar. Well, and how are you? Snug room, this. Shaved off your moustache—what time do you dine?

.

Pshaw! Fast coach—can't help it, hate stoppages, cut on, know what you'd say, get over the ground—come to the point; if I'm intruding, tell me so—don't stand upon ceremony—if you expect to see company,

I'm off. What, stay to luncheon? (*Rings bell.*) That's your sort—always hungry, eat anything—cold turkey, ham sandwich, down to mutton pies, eggs and bacon, bread and cheese. Waiter deaf, is he? Awkward thing that, for a waiter. Never mind, I'll make him understand.

Never bawl to a deaf person—pantomime—sure to understand. I'm never at a fault—up to everything. Fell in with some dumb people once—everybody at a loss, couldn't make 'em understand—recollected the method of the deaf and dumb school, talked with my fingers—fly to me in a minute; kept up animated conversation three hours—beautiful language—fingerage I mean. (*Imitating conversing with fingers.*) A. E. I. O. U. Y. Suppose you want to say "How do you do?" (*Imitating.*) H-O-W-D-O-Y-O-U-D-O—How do you do! "How's your mother?" (*Imitating.*) H-O-W-I-S-Y-O-U-R-M-O-T-H-E-R—How is your mother! Splendid accomplishment? Call it the *digitalkey-type*. Got half an hour to spare? I'll teach it you.

Let us attack the luncheon. (*Sitting at table.*) Now I'll give a slight idea of an appetite. (*Cutting meat.*) Capital beef, and excellent ale! You don't eat, Higgins, what's the matter with you? In love, I suppose. Who is the happy object? (*Taking pickles.*) Pickled walnuts! What on earth can you be staying here for—the bread, if you please—you must have some strong motive—a glass of ale—thank you—a love affair! five to one it is—there's verdigris in the pickles—an elopement, eh? I'm not at all curious but I should like to know. Explain my dear boy—explain! I adore delicate peculiarities! Uncommonly tender beef! Is she here? No? I know, you're waiting an opportunity to carry her off. Sly dog—lucky rascal! Who is she? anybody I know? a friend's wife, eh?—oblige me with the pepper—can't be a widow! no, no, widows never elope. Let me see; can't guess—give it up—explain—turn on the gas—illuminate! You're in love, of course. Turn the

corner—go a-head—don't be prolix—condense—come to the point, in this way:—In love—beautiful creature—eighteen—ethereal blue or black eyes—sylph-like form—golden, raven or chestnut hair—corkscrew ringlets, or Madonna braids—complexion fair as cygnet's down, or tinged with olive bloom—teeth of pearl—lips of roses—every feature more exquisitely perfect than ever sculptor wrought, limner painted, or poet fancied. So much for person—now for accomplishments. Sings like Grisi, dances like Taglioni, plays like Schumann, paints like Turner, writes like Shelley, speaks every language, from French, German, Italian, Spanish, Irish, Scotch, and Welsh, to Hindostanee, Cherokee, and double Dutch. Then go to birth, fortune, connections, and all the minor etceteras; but be brief—touch and go—don't hang fire; follow my example, never tell long stories—give heads of tales—be quick, animated, nervous, impressive, perspicuous, and stenographical, and you'll be an amusing, instructive, and agreeable companion for a long journey, an evening party, a morning concert, or a wet Sunday.

THE BOOTS AT THE SWAN.—ACT I., SCENE I.—*Selby*.

SELECTION FROM "THE PRINCESS," PART IV.

"What fear ye, brawlers? am not I your head?
On me, me, me, the storm first breaks: *I* dare
All these male thunderbolts: what is it ye fear?
Peace! there are those to avenge us and they come:
If not,—myself were like enough, O girls,
To unfurl the maiden banner of our rights,
And clad in iron burst the ranks of war,
Or, falling, protomartyr of our cause,
Die: yet I blame you not so much for fear;
Six thousand years of fear have made you that
From which I would redeem you: but for those

That stir this hubbub—you and you—I know
Your faces there in the crowd—to-morrow morn
We hold a great convention : then shall they
That love their voices more than duty, learn
With whom they deal, dismiss'd in shame to live
No wiser than their mothers, household stuff,
Live chattels, mincers of each other's fame,
Full of weak poison, turnspits for the clown,
The drunkard's football, laughing-stocks of Time,
Whose brains are in their hands and in their heels,
But fit to flaunt, to dress, to dance, to thrum,
To tramp, to scream, to burnish, and to scour,
For ever slaves at home and fools abroad."

She, ending, waved her hands : thereat the crowd
Muttering, dissolved : then with a smile, that look'd
A stroke of cruel sunshine on the cliff,
When all the glens are drown'd in azure gloom
Of thunder-shower, she floated to us and said :

"You have done well and like a gentleman,
And like a prince : you have our thanks for all :
And you look well too in your woman's dress :
Well have you done and like a gentleman.
You saved our life : we owe you bitter thanks :
Better have died and spilt our bones in the flood—
Then men had said—but now—What hinders me
To take such bloody vengeance on you both?—
Yet since our father—Wasps in our good hive,
You would-be quenchers of the light to be,

Barbarians, grosser than your native bears—
O would I had his sceptre for one hour !
You that have dared to break our bound, and gull'd
Our servants, wrong'd and lied and thwarted us—
I wed with thee ! I bound by precontract
Your bride, your bondslave ! not tho' all the gold
That veins the world were pack'd to make your crown,
And every spoken tongue should lord you. Sir,
Your falsehood and yourself are hateful to us :
I trample on your offers and on you :
Begone : we will not look upon you more.
Here, push them out at gate !"

Tennyson.

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AN M.P.'s APOLOGY.

(From the Polytechnic Parliamentary Debates.)

An "honourable member" was impeached for a libel upon the reporter of the debates, and, after a lengthy discussion, a resolution was passed, by a majority of one that the hon. member should apologise: the following speech was the response.

MR. SPEAKER,—My documentary effusions having recently been made the theme of philippics and vituperation by certain pragmatical and pachycephalous Constitutionalists, I trust that this, my apology, tendered on their behalf for so unjustifiably frittering away the time of the House by expanding microscopically minute talpaic elevations till they assume Brobdingnagian orological dimensions, will not be deemed a mere incomprehensible effort of enunciatory declamation, of euphuistically orotund chicanery, or of supererogatory circumlocution ; but preferably an unobtrusive dialectical harangue, obviously unembellished

by superabundant verbiage and loquacity; studiously aiming at a laconic promulgation, and avoiding every ambiguous, amphibolous, insidious, or litigious asseveration, every hyperbolical exaggeration and extenuation, every tumidly Johnsonese, antiochlocratical, or syllogistical proposition, premise, or deduction, whether philosophically, philologically, psychically, physically, poetically, politically, or polemically considered; hoping that the previously referred to pachycephala will either permanently latibulise, or that their future hebdomadal lucubrations and occasional literary peregrinations will be so rendered as to be more definitively and categorically assimilated with and rendered congenial to the occiputs, the caputs, and the cerebrums of the supremely erudite and superlatively recondite agglomerations of protoplasmic molecules, comprehending the *miserabile vulgus* of the *genus homo*, who compose what is denominated in the plebeian vernacular "this honourable House."

VIRGINIA.

(A LAY OF ANCIENT ROME.)

Ye good men of the Commons, with loving hearts and true,
Who stand by the bold Tribunes that still have stood by you,
Come, make a circle round me, and mark my tale with care,
A tale of what Rome once hath borne, of what Rome yet may bear.
This is no Grecian fable, of fountains running wine,
Of maids with snaky tresses, or sailors turned to swine,
Here, in this very Forum, under the noonday sun,
In sight of all the people, the bloody deed was done.
Old men still creep among us who saw that fearful day,
Just seventy years and seven ago, when the wicked Ten bare sway.

Of all the wicked Ten still the names are held accursed,

And of all the wicked Ten Appius Claudius was the worst.
He stalked along the Forum like King Tarquin in his pride :
Twelve axes waited on him, six marching on a side ;
The townsmen shrank to right and left, and eyed askance with fear
His lowering brow, his curling mouth, which always seemed to sneer ;
That brow of hate that mouth of scorn, marks all the kindred still ;
For never was there Claudius yet but wished the Commons ill :
Nor lacks he fit attendance ; for close behind his heels,
With outstretched chin and crouching pace, the client Marcus steals,
His loins girt up to run with speed, be the errand what it may,
And the smile flickering on his cheek, for aught his lord may say.
Such varlets pimp and jest for hire among the lying Greeks :
Such varlets still are paid to hoot when brave Licinius speaks.
Where'er ye shed the honey, the buzzing flies will crowd :
Where'er ye fling the carrion, the raven's croak is loud ;
Where'er down Tiber garbage floats, the greedy pike ye see ;
And wheresoe'er such lord is found, such client still will be.

Just then, as though one cloudless chink in a black stormy sky
Shines out the dewy morning star, a fair young girl came by.
With her small tablets in her hand, and her satchel on her arm,
Home she went bounding from the school, nor dreamed of shame or
harm ;
And past those dreaded axes she innocently ran,
With bright frank brow that had not learned to blush at gaze of man ;
And up the Sacred Street she turned, and, as she danced along,
She warbled gaily to herself lines of the good old song,
How for a sport the princes came spurring from the camp,
And found Lucrece, combing the fleece, under the midnight lamp.
The maiden sang as sings the lark, when up he darts his flight,
From his nest in the green April corn, to meet the morning light ;
And Appius heard her sweet young voice, and saw her sweet young face,
And loved her with the accursed love of his accursed race,

And all along the Forum, and up the Sacred Street,
His vulture eye pursued the trip of those small glancing feet.

.

Over the Alban mountains the light of morning broke ;
From all the roofs of the Seven Hills curled the thin wreaths of smoke :
The city gates were opened ; the Forum, all alive
With buyers and with sellers was humming like a hive :
Blithely on brass and timber, the craftsman's stroke was ringing,
And blithely o'er her panniers the market girl was singing,
And blithely young Virginia came smiling from her home :
Ah ! woe for young Virginia, the sweetest maid in Rome !
With her small tablets in her hand, and her satchel on her arm,
Forth she went bounding to the school, nor dreamed of shame or harm ;
She crossed the Forum shining with stalls in alleys gay,
And just had reached the very spot whereon I stand this day,
When up the varlet Marcus came ; not such as when erewhile
He crouched behind his patron's heels with the true client smile :
He came with lowering forehead, swollen features, and clenched fist,
And strode across Virginia's path, and caught her by the wrist.
Hard strove the frightened maiden, and screamed with look aghast ;
And at her scream from right and left the folk came running fast ;
The money-changer Crispus, with his thin silver hairs,
And Hanno from the stately booth glittering with Punic wares,
And the strong smith Muræna, grasping a half-forged brand,
And Volero the flesher, his cleaver in his hand.
All came in wrath and wonder ; for all knew that fair child ;
And, as she passed them twice a day, all kissed their hands and smiled.
And the strong smith Muræna gave Marcus such a blow,
The caitiff reeled three paces back, and let the maiden go.
Yet glared he fiercely round him, and growled in harsh, fell tone,
" She's mine, and I will have her : I seek but for mine own ;

She is my slave, born in my house, and stolen away and sold,
The year of the sore sickness, ere she was twelve hours old.
'Twas in the sad September, the month of wail and fright,
Two augurs were borne forth that morn; the Consul died ere night.
I wait on Appius Claudius, I waited on his sire;
Let him who works the client wrong beware the patron's ire!"

So spake the varlet Marcus; and dread and silence came
On all the people at the sound of the great Claudian name.
For then there was no tribune to speak the word of might,
Which makes the rich man tremble, and guards the poor man's right.
There was no brave Licinius, no honest Sextius then;
But all the city, in great fear, obeyed the wicked Ten.
Yet ere the varlet Marcus again might seize the maid,
Who clung tight to Muræna's skirt, and sobbed, and shrieked for aid,
Forth through the throng of gazers the young Icilius pressed,
And stamped his foot, and rent his gown, and smote upon his breast,
And sprang upon that column, by many a minstrel sung,
Whereon three mouldering helmets, three rusty swords, are hung,
And beckoned to the people, and in bold voice and clear
Poured thick and fast the burning words which tyrants quake to hear.

"Now, by your children's cradles, now by your fathers' graves,
Be men to-day, Quirites, or be for ever slaves!
For this did Servius give us laws? For this did Lucrece bleed?
For this was the great vengeance wrought on Tarquin's evil seed?
For this did those false sons make red the axes of their sire?
For this did Scævola's right hand hiss in the Tuscan fire?
Shall the vile fox-earth awe the race that stormed the lion's den?
Shall we who could not brook one lord, crouch to the wicked Ten?
Oh for that ancient spirit which curbed the Senate's will!
Oh for the tents which in old time whitened the Sacred Hill!
In those brave days our fathers stood firmly side by side;

They faced the Marcian fury ; they tamed the Fabian pride ;
They drove the fiercest Quinctius an outcast forth from Rome :
They sent the haughtiest Claudius with shivered fasces home.
But what their care bequeathed us our madness flung away ;
All the ripe fruit of three-score years was blighted in a day.
Exult, ye proud Patricians ! The hard-fought fight is o'er.
We strove for honours—'twas in vain ; for freedom—'tis no more.
No crier to the polling summons the eager throng ;
No Tribune breathes the word of might that guards the weak from
wrong.
Our very hearts, that were so high, sink down beneath your will.
Riches, and lands, and power, and state—ye have them:—keep them
still.
Still keep the holy fillets ; still keep the purple gown,
The axes, and the curule chair, the car and laurel crown :
Still press us for your cohorts, and, when the fight is done,
Still fill your garners from the soil which our good swords have won.
Still, like a spreading ulcer, which leech-craft may not cure,
Let your foul usance eat away the substance of the poor.
Still let your haggard debtors bear all their fathers bore ;
Still let your dens of torment be noisome as of yore ;
No fire when Tiber freezes ; no air in dog-star heat ;
And store of rods for free-born backs ; and holes for free-born feet.
Heap heavier still the fetters ; bar closer still the grate ;
Patient as sheep we yield us up unto your cruel hate.
But by the shades beneath us, and by the Gods above,
Add not unto your cruel hate your yet more cruel love !
Have ye not graceful ladies, whose spotless lineage springs
From Consuls, and High Pontiffs, and ancient Alban kings?
Ladies, who deign not on our paths to set their tender feet,
Who from their cars look down with scorn upon the wondering street,
Who in Corinthian mirrors their own proud smiles behold,

And breathe of Capuan odours, and shine with Spanish gold ?
Then leave the poor plebeian his single tie to life—
The sweet, sweet love of daughter, of sister, and of wife,
The gentle speech, the balm for all that his vexed soul endures,
The kiss, in which he half forgets even such a yoke as yours.
Still let the maiden's beauty swell the father's breast with pride ;
Still let the bridegroom's arms infold an unpolluted bride.
Spare us the inexpiable wrong, the unutterable shame,
That turns the coward's heart to steel, the sluggard's blood to flame,
Lest, when our latest hope is fled, ye taste of our despair,
And learn by proof, in some wild hour, how much the wretched dare."

.

Straightway Virginius led the maid a little space aside,
To where the reeking shambles stood, piled up with horn and hide,
Close to yon low dark archway, where, in a crimson flood,
Leaps down to the great sewer the gurgling stream of blood.
Hard by, a flesher on a block had laid his whittle down,
Virginius caught the whittle up, and hid it in his gown.
And then his eyes grew very dim, and his throat began to swell,
And in a hoarse, changed voice he spake, " Farewell, sweet child
Farewell !

Oh ! how I loved my darling ! Though stern I sometimes be,
To thee, thou know'st I was not so. Who could be so to thee ?
And how my darling loved me ! How glad she was to hear
My footstep on the threshold when I came back last year !
And how she danced with pleasure to see my civic crown,
And took my sword, and hung it up, and brought me forth my gown !
Now, all these things are over—yes, all thy pretty ways,
Thy needlework, thy prattle, thy snatches of old lays ;
And none will grieve when I go forth, or smile when I return,
Or watch beside the old man's bed, or weep upon his urn.
The house that was the happiest within the Roman walls,

The house that envied not the wealth of Capua's marble halls,
Now for the brightness of thy smile, must have eternal gloom,
And for the music of thy voice, the silence of the tomb.
The time is come. See how he points his eager hand this way !
See how his eyes gloat on thy grief, like a kite's upon the prey !
With all his wit, he little deems, that, spurned, betrayed, bereft,
Thy father hath in his despair one fearful refuge left.
He little deems that in this hand I clutch what still can save
Thy gentle youth from taunts and blows, the portion of the slave :
Yea, and from nameless evil, that passeth taunt and blow—
Foul outrage which thou knowest not, which thou shalt never know.
Then clasp me round the neck once more, and give me one more kiss ;
And now, mine own dear little girl, there is no way but this."
With that he lifted high the steel, and smote her in the side,
And in her blood she sank to earth, and with one sob she died.

Then, for a little moment, all people held their breath ;
And through the crowded Forum was stillness as of death ;
And in another moment brake forth from one and all
A cry as if the Volscians were coming o'er the wall.
Some with averted faces shrieking fled home amain ;
Some ran to call a leech ; and some ran to lift the slain :
Some felt her lips and little wrist, if life might there be found ;
And some tore up their garments fast, and strove to stanch the wound
In vain they ran, and felt, and stanch'd ; for never truer blow
That good right arm had dealt in fight against a Volscian foe.

When Appius Claudius saw that deed, he shuddered and sank down
And hid his face some little space with the corner of his gown,
Till, with white lips and bloodshot eyes, Virginius tottered nigh,
And stood before the judgment-seat, and held the knife on high.
" Oh ! dwellers in the nether gloom, avengers of the slain,

By this dear blood I cry to you, do right between us twain ;
And even as Appius Claudius hath dealt with me and mine,
Deal you by Appius Claudius and all the Claudian line !"
So spake the slayer of his child, and turned, and went his way ;
But first he cast one haggard glance to where the body lay,
And writhed, and groaned a fearful groan, and then, with steadfast feet,
Strode right across the market-place unto the Sacred Street.

Then up sprang Appius Claudius : " Stop him ; alive or dead !
Ten thousand pounds of copper to the man who brings his head."
He looked upon his clients, but none would work his will.
He looked upon his lictors ; but they trembled, and stood still.
And, as Virginius through the press his way in silence cleft,
Ever the mighty multitude fell back to right and left.
And he hath passed in safety unto his woeful home,
And there ta'en horse to tell the camp what deeds are done in Rome.

By this the flood of people was swollen from every side,
And streets and porches round were filled with that o'erflowing tide ;
And close around the body gathered a little train
Of them that were the nearest and dearest to the slain.
They brought a bier, and hung it with many a cypress crown,
And gently they uplifted her, and gently laid her down.
The face of Appius Claudius wore the Claudian scowl and sneer,
And in the Claudian note he cried, " What doth this rabble here ?
Have they no crafts to mind at home, that hitherward they stray ?
Ho ! lictors, clear the market-place, and fetch the corpse away !"
The voice of grief and fury till then had not been loud ;
But a deep sullen murmur wandered among the crowd,
Like the moaning noise that goes before the whirlwind on the deep,
Or the growl of a fierce watch-dog but half aroused from sleep.
But when the lictors at that word, tall yeomen all and strong,

Each with his axe and sheaf of twigs, went down into the throng,
Those old men say, who saw that day of sorrow and of sin,
That in the Roman Forum was never such a din.
The wailing, hooting, cursing, the howls of grief and hate,
Were heard beyond the Pincian Hill, beyond the Latin Gate.
But close around the body, where stood the little train
Of them that were the nearest and dearest to the slain,
No cries were there, but teeth set fast, low whispers and black frowns,
And breaking up of benches, and girding up of gowns.
'Twas well the lictors might not pierce to where the maiden lay,
Else surely had they been all twelve torn limb from limb that day.
Right glad they were to struggle back, blood streaming from their heads,
With axes all in splinters, and raiment all in shreds.
Then Appius Claudius gnawed his lip, and the blood left his cheek ;
And thrice he beckoned with his hand, and thrice he strove to speak ;
And thrice the tossing Forum set up a frightful yell ;
" See, see, thou dog ! what thou hast done ; and hide thy shame in hell !
Thou that wouldst make our maidens slaves must first make slaves of
men.
Tribunes ! Hurrah for Tribunes ! Down with the wicked Ten ! "
And straightway, thick as hailstones, came whizzing through the air
Pebbles, and bricks, and potsherds, all round the curule chair ;
And upon Appius Claudius great fear and trembling came ;
For never was a Claudius yet brave against aught but shame.
Though the great houses love us not, we own, to do them right,
That the great houses, all save one, have borne them well in fight.
Still Caius of Corioli, his triumphs and his wrongs,
His vengeance and his mercy, live in our camp-fire songs.
Beneath the yoke of Furius oft have Gaul and Tuscan bowed ;
And Rome may bear the pride of him of whom herself is proud.
But evermore a Claudius shrinks from a stricken field,
And changes colour like a maid at sight of sword and shield.

The Claudian triumphs all were won within the city towers ;
The Claudian yoke was never pressed on any necks but ours.
A Cossus, like a wild cat, springs ever at the face ;
A Fabius rushes like a boar against the shouting chase ;
But the vile Claudian litter, raging with currish spite,
Still yelps and snaps at those who run, still runs from those who smite.
So now 'twas seen of Appius. When stones began to fly,
He shook, and crouched, and wrung his hands, and smote upon his thigh.
" Kind clients, honest lictors, stand by me in this fray !
Must I be torn to pieces ? Home, home, the nearest way !"
While yet he spake, and looked around with a bewildered stare,
Four sturdy lictors put their necks beneath the curule chair ;
And fourscore clients on the left, and fourscore on the right,
Arrayed themselves with swords and staves, and loins girt up for fight.
But, though without or staff or sword, so furious was the throng,
That scarce the train with might and main could bring their lord along.
Twelve times the crowd made at him ; five times they seized his gown ;
Small chance was his to rise again, if once they got him down :
And sharper came the pelting ; and evermore the yell—
" Tribunes ! we will have Tribunes !" —rose with a louder swell :
And the chair tossed as tosses a bark with tattered sail
When raves the Adriatic beneath an eastern gale,
When the Calabrian sea-marks are lost in clouds of spume,
And the great Thunder-Cape has donned his veil of inky gloom.
One stone hit Appius in the mouth, and one beneath the ear ;
And ere he reached Mount Palatine, he swooned with pain and fear.
His cursed head, that he was wont to hold so high with pride,
Now, like a drunken man's, hung down, and swayed from side to side ;
And when his stout retainers had brought him to his door,
His face and neck were all one c  ke of filth and clotted gore.
As Appius Claudius was that day, so may his grandson be !
God send Rome one such other sight, and send me there to see !

Macaulay.

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